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Vol. 10-#3 - Issue 57 - April/May 2014

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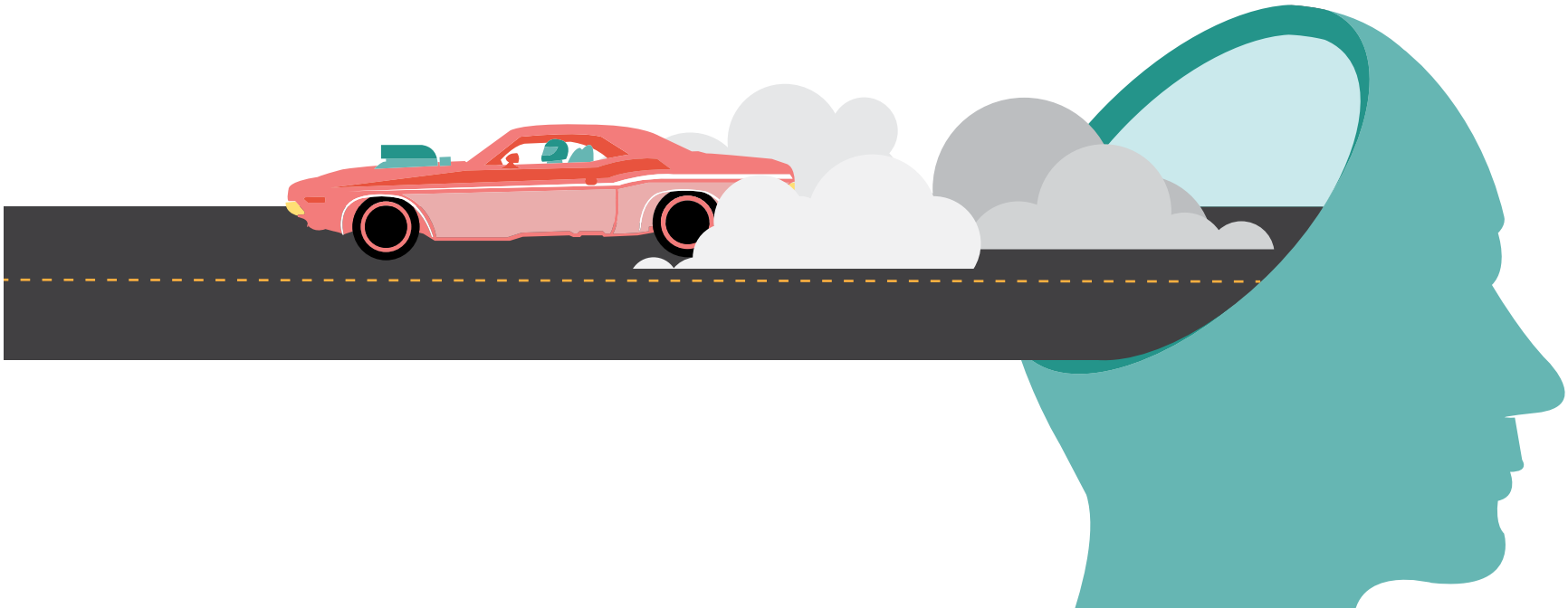
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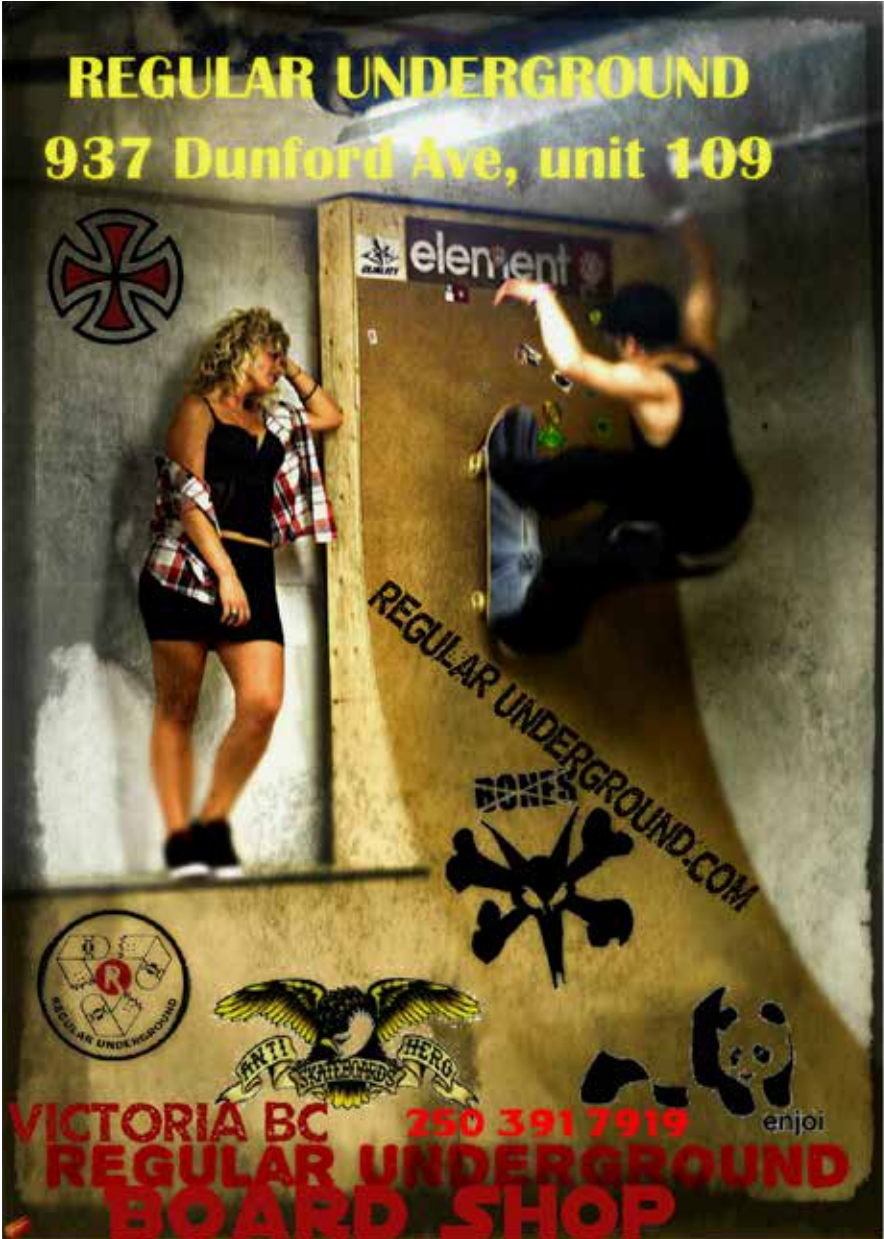
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## TABLE OF CONTENTS

VICTORIA'S LOCALS ONLY - TRAITORR .....	PAGE 6
VANCOUVER VENGEANCE - WITCH OF THE WASTE .....	PAGE 7
WRETCHED WINNIPEG - ENDLESS CHAOS .....	PAGE 8
SHR-EDMONTON - WITH MALICE .....	PAGE 9
CALGARY CARNAGE - BLACKRAT .....	PAGE 9
ABSOLUTE HORROR - BARBIE WILDE .....	PAGE 10
INK SLINGERS - SHANNON MCCARNAN .....	PAGE 12
BAT .....	PAGE 14
SHRED SESSIONS - JACOB JOHNSON .....	PAGE 17
THE HANSON BROTHERS .....	PAGE 18
MR PLOW'S PICK - THE HANSON BROTHERS .....	PAGE 19
ARTIST PROFILE - JESSY GUNS .....	PAGE 20
EULOGIES - DAVE BROCKIE AND DAVE GREGG .....	PAGE 22
CHILDREN OF BODOM .....	PAGE 23
GUY MADDIN .....	PAGE 24
BEHEMOTH .....	PAGE 25
CYNIC .....	PAGE 25
MONTREAL MASSACRE - PROXY .....	PAGE 27
CJ SLEEZ .....	PAGE 28
THE FINAL TRANSMISSION .....	PAGE 29
ABSOLUTE ALBUM REVIEWS .....	PAGE 30
ABSOLUTE FILM REVIEWS .....	PAGE 31
ABSOLUTE REVIEW .....	PAGE 32
ABSOLUTE COMIX .....	PAGE 32

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## Traitorr

Interview by Michael F. Carnage

Traitorr is a metal band from Victoria. I'm not sure what sub-genre they would fit into, but they have a mix of black and thrash with a lot of experimentation and atmosphere. So they don't really fit anywhere or stay in one genre from song to song. The band is made up of members from Ironstrike, Lesbian Fist Magnet, Horde of Anacron, Archon Legion and Seasons of Sorrow. They've played a lot of live shows and have started working on a new album which should be out in the next few months. To help explain the band, I got together with founder Matt Barker.

**Absolute Underground: What's up with the two "R"s?**

Matt Barker: Well first off, thanks for not asking, "What's with the name Traitorr?" I'm still figuring that one out. When Nick Reece and I started things up shortly after my dismissal from Horde of Anachron, it just seemed to feel right. Years later, and with the maturity of being in your 30s starting to set in, I mentioned changing the name, but everybody else who had been established in the current roster loved it. So it is what it is and we stand by it. There is a deeper meaning behind it, but the listeners can decide for themselves. As for the two "R"s at the end, well, when I was drawing up the logo I had an idea of how I wanted it to look. Something between the logos of Watain and Manowar... The extra "R" seemed to balance it out - that and I was a little worried some other underground band might already have the

name Traitor (later on, I found out this was true). Plus, it helps it to have a little extra black metal embellishment on the pronunciation of the name. That may seem cheesy but whatever, we're not from fucking Norway, we're just some dudes in Victoria, BC that want to play some black thrash!

**AU: Do you ever find the influence of your former bands surfacing your music?**

MB: I can only speak for myself, though I do believe when you chase the dragon of writing original tunes, everybody develops their own personal repertoire of little tricks discovered over time. These tricks of the trade, along with the occasional and wonderful eureka moments of discovery, all work together to help the artist perpetually evolve. For me, without a doubt, Necro Daunus taught me almost every thing I know about bending the will of your left hand to suit the needs of the devil. As well Nick Kadar from Ironstrike taught me a lot about melodic chord progression and melody. Both these bands' influences can be heard on our upcoming record!

**AU: Do you feel that being in Victoria influences your sound or style?**

MB: Well, yeah! Being from a place like Victoria, a lot of people develop strong and unique beliefs and opinions from living somewhere so far from any real geo-political constriction. We get to have a bird's-eye view of the world and we like to have a good time while we do it! Even with a name like Traitorr, we know we're lucky we have the freedom to do what we love to do!

**AU: Would your music work better as the soundtrack for a movie or a game?**

MB: Good question! Well I wouldn't say it would be better, considering we took an old-school approach to the recording process by going into

a decent studio with almost no money and recording everything at once off the floor. So it depends on the movie I guess, haha! However, musically I would say major movie anthems have been a great influence on my writing. We all know of the classical influence on metal. I find though that movie-scored classical is a little more relevant, due to the fact that it has to complement the

## VICTORIAS LOCALS ONLY

**and shirtless pics?**

MB: Maybe on Halloween! Like I said, we're not from fucking Norway! Though I do appreciate any band that can pull it off. We have some good ones right here in Victoria! But we're just not black metal enough to pull that that stuff off! There would be a lynch mob out for us if we



scenery. Its main melodies and anthems are usually right out front of the music, so the feeling isn't lost in a melee of multiple instruments' counter-pointal harmony, like the great ones can pull off so well. Closely examining my favourite movie scores has helped on the songs where we take a break from being a black/thrash band and get into some of our more triumphantly tragic, and (dare I say) epic-sounding songs.

**AU: What are your thoughts on corpse paint**

called ourselves 'black metal', considering some of the different directions our songs take. And if people still want to get pissed off, (and this is where the name can come in handy, 'cause this has happened) Well....whatever....FUCK YOU! we're Traitorr!

**More information at:**  
<https://www.facebook.com/pages/Traitorr/300344343346788>





## Witch of the Waste

Interview by Alex Snow

Absolute Underground's Alex Snow chats with Ryan Fitzgerald of Witch of the Waste, minutes before they opened for Animals as Leaders at The Rickshaw Theatre in Vancouver.

**AU: Absolute Underground: So who's in the band and what do you all do?**

Ryan Fitzgerald: I am the vocalist, Peter Sacco and Phil Jones play the guitar, Mike Holme is the bassist and Jeremy Gilmartin is the drummer.

**AU: How long have you guys been together for?**

RF: Oh, that's a tough question. The band has actually been around since technically 2009, but we've gone through a bunch of line-up changes. Things were really slow at the beginning, so 2012 was when we really first started playing shows. In

2013 we put out our first EP. Now we're here.

**AU: Do you guys play pretty regularly?**

RF: Yeah, we like to keep it to about once a month but we've been going pretty crazy lately. This month in particular... we've done the Canadian Rock and Metal Fest competition, we did our own headlining show and now this Animals as Leaders show.

**AU: Nice, three shows in one month.**

RF: Yeah, pretty crazy.

**AU: Behemoth plays up to 200 shows a year.**

RF: That's crazy. The band will be busier this summer once we actually start touring, though.

**AU: Why "Witch of the Waste?" Any relation to Howl's Moving Castle?**

RF: Yeah, that's where we got it from. It's just pretty ominous and it doesn't really pigeonhole

us like most death metal bands names do. There's a lot of things that don't really translate to other genres very well. We want to be able to do whatever.

**AU: Would you guys classify your sound as death metal?**

RF: No. But it has been really interesting seeing what other people have been labelling us as. There's a lot of technical deathcore, progressive deathcore. I like to say we're a hardcore band that plays technical metal, but with our new album I think we're moving into a more atmospheric territory.

**AU: You released All Other Voices last year. You have new stuff in the works?**

RF: Yeah, we're going into the studio next week actually to record a new EP.

## VANCOUVER VENGEANCE

**AU: That should be exciting. Do you guys have any upcoming shows other than tonight?**

RF: Yeah, we're playing the Rickshaw again on April 16th with Tesseract, Intronaut, Cloudkicker and The Nautilus. And I mean, we're just gonna be all over Western Canada this summer, we've got a bunch of festivals lined up: Calgary Metal Fest, Armstrong Metal Fest, Metal Lion up in Prince George.

**AU: So, any last words for the AU readers?**

RF: Other than thank you... check us out! The new EP probably won't be out until June, but it'll be available for free online and on vinyl!

**More information at:**

<http://witchofthewaste.bandcamp.com>

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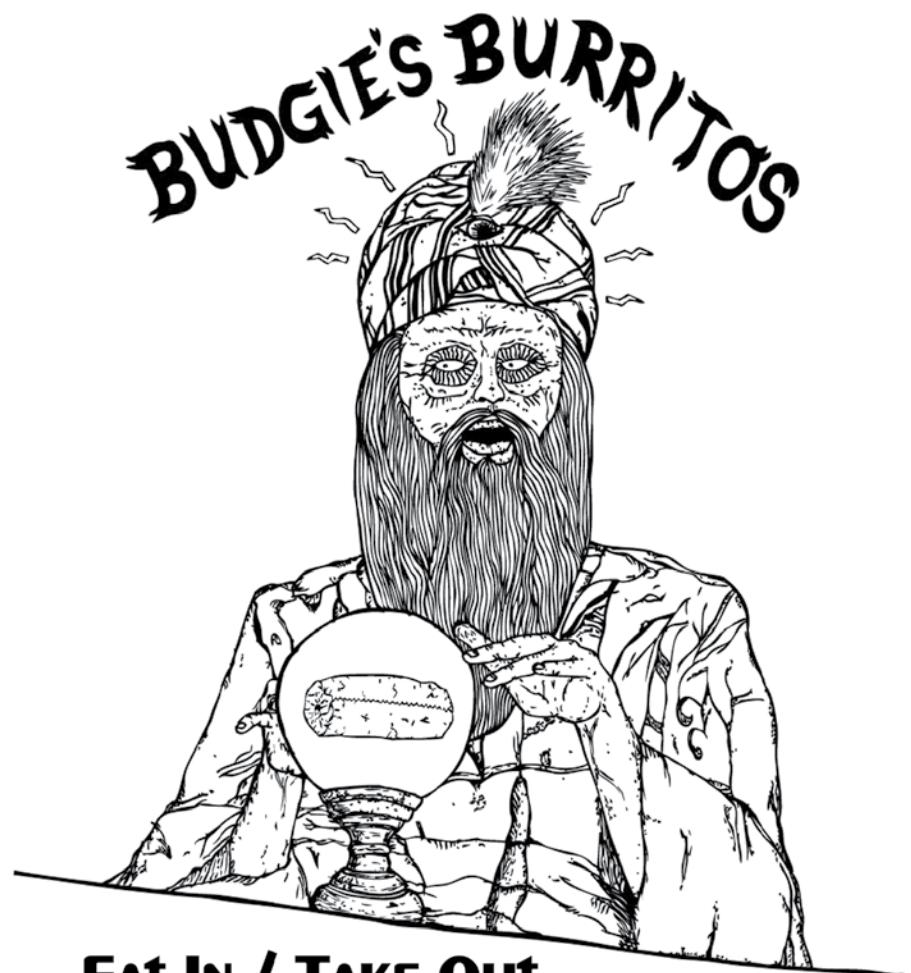




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## Endless Chaos

Interview with Mike Menza and Jordan Dorge  
By Charley Justice

Don't believe the hype - starting a band sucks. Sure, you've mastered your instrument, found inspiration in the hallowed depths of your favourite albums, and written a bunch of killer tunes. Now, good luck finding people to play them. Getting people behind your riffs, your ideas, and your overall vision takes time, dedication and, most importantly, perseverance. Enter Endless Chaos - Mike Menza has been torturing strings in Winnipeg for years, with a new project simmering just under the surface for all too long. With a newly rounded-out battalion of mercenaries, the 'Chaos is lined up, cooked and ready to devour

**Absolute Underground: Introduce yourself and round out the lineup please (including supervillain powers):**

Mike Menza: On drums we have Jimmy James Burton, the master of owing people money and smelly shits. Then we have Jeff Humarang, bassist/Asian, who can tell the difference between butter and 'I can't believe it's not butter'. On lead guitar we have Mike (the ace of) Toews with his ground-rattling duck farts, and on rhythm guitar is myself, Mike Menza, with rocket launcher fingertips.

Jordan Dorge: Me also - the vocalist. My power - I wanna fucking fly.

**AU: For a band that's just releasing a first EP, you already have a few years under your belts.**

MM: Endless Chaos was formed back in 2011. We

suffered some annoying setbacks early on that prevented us from releasing material earlier. We had a few lineup changes, I beat cancer in 2012, and we played most of 2013 as a three-piece with just guitar, drums and vocals to attract more members to the band. Toews, Burton and Humarang showed interest in joining when their bands played a show with Endless Chaos.

**AU: Rejected Atrocity! Total old-school thrash package - title, album cover, tunes... Let's start with the sound: describe in five words - please abuse genres.**

MM: Blackened thrash-fuelled death metal.

**AU: Production is stellar. Who tracked? How was recording? Was it a whirlwind session or epic saga?**

MM: We tracked *Rejected Atrocity* with Ryan Forsyth at GrimFrykt Media Productions. We had a really good time in the studio, Burton had only been drumming with us for about three weeks before heading into the studio. The songs came together quickly and Forsyth knew the exact sound we were going for. It is definitely the start to an epic saga, we plan on going back to Forsyth to record a full-length.

**AU: So Mike, you're the riff mastermind, eh? What were you listening to when you wrote these tunes?**

MM: I'm really inspired by a broad spectrum of bands. I love my old-school metal like Carcass, Death, Testament and Coroner, but the songs on *Rejected Atrocity* were influenced by newer bands that are helping revolutionize metal, like Vektor, Untimely Demise, Skeletonwitch and Revocation. I know too many people who only listen to old-school death and thrash metal, or won't listen to an album that was produced after 1999. I want Endless Chaos to break down those superficial boundaries.

**AU: And you probably also write the lyrics and**

**tell Jordan exactly how to sing 'em?**

MM: Dorge writes all the lyrics for Endless Chaos. After we've rehearsed the song a few times with vocals we might change the placement of some lyrics, but overall it comes very naturally between my riffs and Dorge's lyrics.



## WRETCHED WINNIPEG



**AU: What are these songs about? Abstract contemplations and deep philosophical themes, I can only assume?**

JD: The overall themes of these

songs share similarities. "Rejected Atrocity" is about an HP Lovecraft tale called *Re-Animator*, and one of the greatest horror movies of all time. "Condemned to the Pit" is a stereotypical thrash song lyrically: Satan, hell and thrashing around. Finally, "Sacrificial Ritual" is very much the same as "Condemned", just presented with a slightly different subject matter - conjuring a demon for your own, Satanic rituals, etc. The fun stuff!

**AU: Word on the street is vinyl... Please tell...**

JD: The vinyl should be sent off to press around April or June and released through Filth Regime Records as a limited colour release.

**AU: Sounds like 2014 will be a "Chaos"-packed year...**

MM: We have a ton of shows coming up, one of which includes Calgary Metalfest, which we can't wait to play in June! We also plan on heading into the studio to record a full-length album.

**AU: So Winnipeg - what actually keeps you in this town?**

MM: Debt haha, Winnipeg is an awesome city with a growing metal community; the support we have at home is pushing us to eventually play all over the world!

**AU: Leave us with some endless words of chaos!**

MM: We look forward to wrecking some necks at our shows and we can't wait to get working on our full-length.

**More information at:**

<https://www.facebook.com/endlesschaoss>

<http://endlesschaos1.bandcamp.com/album/rejected-atrocity>

**PHOTO CREDIT: Brandon Bollen Photography**

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## Blackrat

Interview by Allison Drinnan

Alberta prides itself on its rat control program, which has been keeping the province rat-free since 1950. Born and raised in Alberta, I have had little contact with rats and thought little about them. I spent the summer in Vancouver and had my first encounter with a rat – it was dead – lying on the sidewalk as the rain poured down. It was fat, ugly and scary. A piece of visual evidence that reinforced, to me, why us Albertans have decided to pay close attention to keeping the pest out of our borders.

There is, however, one Alberta rat that myself, and metal fans, are more than happy with.

Blackrat is a three-piece black/thrash band from Calgary that is bringing some seriously heavy tunes. Their latest release, *Whiskey and Blasphemy*, has been getting great reviews and delivers a great mix of “horror, sex and Satanism” for good measure. Guitarist/vocalist Ian Lemke, bassist/vocalist Stu Loughlin and drummer Russell Shanahan were kind enough to answer some questions for Absolute Underground

**Absolute Underground: How did Blackrat form? Can you tell me a bit about the history of the band?**

Ian Lemke: About two years ago, Stu and I started jamming, just fucking around playing covers of Kreator and Motorhead songs and whatever, with no intention of really starting a band. I remembered I had a friend from high school that played the drums, so we gave Russell a call and really liked how fucking fast and gnarly he played. We wrote a couple kind of silly songs and it was so much fun we just kept doing it. We dropped the joke aspect for the most part, but still have just as much fun as when we were getting wasted playing “Primordial Booze” over and over till five in the morning.

**AU: I am loving your name. How did you come up with Blackrat? What does that name mean to you?**

Stu Loughlin: It has been hypothesized that the black rat is the creature responsible for introducing the Black Death to Europe, and thus responsible for the death of millions. Besides that, they are just nasty vermin that nobody likes... we thought it was suitable for the style of music we like to play.

**AU: It is really cool to see great black metal coming out of Calgary. What is the black metal scene like in Calgary? Is there a large community?**

Russell Shanahan: Well we don't really consider ourselves a black metal band in the way that most modern bands use the title. But we are definitely heavily influenced by Bathory, Venom, and Hellhammer – you know, the early first wave of black metal. As for the metal scene in Calgary, there aren't really very many traditional

black metal bands. There isn't a division between the metal sub-genres. There are a handful of bands that are all heavily influenced by 80s metal and we all play together. The metal scene here is small compared to other cities of the same size. That being said, it is a really tight-knit community.

**AU: You guys have a really great sort of 80s vibe to your sound. What are the main**

**influences in terms of sound and songwriting?**

Ian: Exactly that, the great old gods of the 80s! In our view, heavy metal hasn't ever managed to improve on the original sounds, so even the bands we worship today are essentially replicating the original vibe of heavy metal in its heyday. Don't fuck with perfection, you know? In regards to lyrics, anything cool and evil we can think of is fair game. There were a lot of alcohol-related themes on the last album, but not so much with the new material. Horror, sex, Satanism – all the usual shit.



## With Malice

Interview by Lacey Paige

**Absolute Underground: How did you all meet and come together to form the band?**

Jon Schieman: The band started out a couple of years ago when I answered an ad on Kijiji. The guitarist was actually looking to form a power metal band and he had lined up Alex [McIntosh] as his drummer. When we first jammed, the guitarist's riffs were some terrible Sunset Strip knock-offs, and Alex and I both wanted to play MUCH heavier. So we brought in Ryan [Kippen, on guitar] and that's how we wrote “Singular” and started With Malice.

**AU: Did you guys have a pretty clear idea of what type of metal you wanted to create right from the get-go, or did it evolve over time?**

JS: It really did just organically evolve. We never sat down and decided on a sound. We all just play and write what we want to listen to. The only conscious choice we ever made with the band was that we always wanted to have a bit of a groove and solid hook riffs in all our songs—riffs that burrow deep in the brain of the listener. We definitely have an old-school sort of vibe in that we are so riff-based and very thrash-influenced.

**AU: Tell me about the songwriting process; is it a collaborative effort done within a controlled**

**environment or is it more of a sporadic thing, with each member coming up with his own ideas and everyone bringing something different to the table when you get together to jam?**

JS: Our writing process is a little bit of everything. I will write riffs and parts at home and bring them into the jam space. And then we all tear them apart and reform them into new songs. Other times it has been totally sporadic, where someone will hear something when we are warming up and we will build it into a new song.

**AU: Who takes the reins when it comes time to crack down and make serious decisions?**

JS: Typically everything is decided as a band and sometimes through a vote. In the same breath, Alex and I also tend to take over making decisions for various things. I'm usually the one setting up shows, managing our Facebook and Twitter accounts, and other forms of networking. Alex typically keeps us locked in during rehearsals, keeps us writing, and also is a huge factor in keeping me in check. I can get overly excited sometimes and stretch our resources too thin. Alex makes sure I take the time to make better choices when it comes to the band.

**AU: Name some bands that have inspired you guys and shaped the direction you've taken with your distinct sound.**

JS: Thrash bands like Slayer and Testament, death metal bands like Cannibal Corpse and Deicide, black metal bands like Watain and Dimmu Borgir. [Personally] I'm a huge power and folk metal fan. I can definitely draw influence and inspiration from bands like TrollFest and Tyr or Iced Earth and Hammerfall because they write some fantastic hook riffs. Also, their live stage presence is just incredible.

**AU: What's the status on an official album release?**

JS: We will be recording in April this year. After the recording is done, we are sending the tracks off to be mastered in Montreal and then hope to have the EP pressed and ready for release early this summer.

It will be a big step for us. It will be our first recording with Jessie [Leduc, on vocals] and it'll be a chance to really show off our new material that is faster and more intense than ever.

**AU: Is there anything else you'd like to share with Absolute Underground?**

JS: Find us on Facebook at [www.facebook.com/WithMaliceBand](http://www.facebook.com/WithMaliceBand) or Twitter @WithMaliceMetal. I respond to everything so don't hesitate to give us a shout.

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## CALGARY CARNAGE

**AU: You guys have been garnering some really great reviews for the album. Were you surprised?**

Russell: Yes, indeed! We recorded this album in one night, so some of it was really rushed and sloppy. We didn't think that anyone would even notice the release, let alone like it! But for all the good reviews, we have had a couple real bad ones, so it was nice to know that what we do has been blasphemous to some fuckin' cunts.

**AU: You guys are signed to Xnihilo Records. How did that come to be? What has it been like so far?**

Stu: They approached us after seeing us play at Calgary's MetalFest last summer. They were interested in doing business with us and offered us a very intriguing recording contract that we could not deny. They are legitimate heavy metal fans that grew up with all of our favourite tunes, so we knew we could trust them. They are amazing people with nothing but respect for the growing metal scene here in Calgary. We could definitely use more people like them in the scene!

**AU: What are your future plans for Blackrat? Tour? Another album?**

Ian: We've got a mini-tour planned for August, playing some B.C. dates including Victoria and Vancouver, with Fornication, Chapel and Holocaust Lord. Other than that, we're almost ready to record another full-length this year. Hail the true metal!

**More information at:**

<http://blackrat.bandcamp.com/>

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## Barbie Wilde

Interview with Actress/Writer Barbie Wilde, AKA The Female Cenobite of Hellraiser II

By Lacey Paige

**Absolute Underground: Your role as the Female Cenobite in Clive Barker's Hellraiser II paved the path for beloved female horror villains to come. Was this your first big break in the genre and how did you land that particular role?**

Barbie Wilde: Yes, *Hellbound: Hellraiser II* was my first horror role. I think the fact that I was a classically trained mime artist helped. The received wisdom at the time was that mime artists work better with prosthetics than actors who didn't have any movement training. Also, I knew what the word "cenobite" meant. Director Tony Randel thought it was a word that Clive made up, but I'd looked it up in the dictionary beforehand.

**AU: How do you think the role of women in horror has evolved from the earliest days of cinema up to the current times?**

BW: Unfortunately, women have played more than their fair share of victim [roles] in movies in general. However, occasionally strong female characters have come along, like Ripley in *Alien*, Rachel in *The Ring*, and Mary in *American Mary*, so I do feel hopeful that more adventurous filmmakers

might take the leap and create more dynamic, challenging roles for women in horror movies in the future. And there are more women now involved in the writing, producing and directing of horror movies, so I'm hoping the roles of women will change accordingly.

**AU: What sparked your interest in writing horror fiction; how did that particular endeavour come to fruition?**

BW: I think that I've always been interested in the "dark side". Even when I was a kid, it was the criminals' behavior in Sherlock Holmes stories that fascinated me more than the actual solving of the crimes.

Also, my childhood was very much coloured by the movies I watched. My brother always insisted on watching the "Creature Features" on Saturday afternoon (and making me watch the films with him), so at probably too early an age, I was subjected to the exquisite paranoia of such films as *The Thing*, *Invaders From Mars*, and *Invasion of the Body Snatchers*.

The real breakthrough for me in horror was attending a class in Gothic Literature in high school when I was 18.

**AU: Your first short story was published in the Hellbound Hearts anthology. Were you a fan of Clive Barker's work before having been cast in Hellraiser II?**

BW: I had heard of Clive, of course, as there was quite a fuss when the first *Hellraiser* film came out, but I didn't read *The Hellbound Heart* until I was preparing for my role in *Hellbound*. It was interesting to note that the lead Cenobite in the novella was female. This was obviously changed for the film. It was the novella lead Cenobite that inspired my story, "Sister Cilice", for the *Hellbound Hearts* anthology.

**AU: Your stories are outlandishly unique, exceedingly gutsy and downright vulgar. Where do you generally come up with the ideas for them?**

BW: I guess the best answer is that we all have swirling pools of unconscious thoughts, experiences, fears, and paranoid ideas, and sometimes an idea pops up and you think, "Hey, I can write about that one!" However, the idea needs to be strong enough that I can feel inspired to complete the story. Writing isn't an easy process for me, but when the story works, it's a great feeling.

**AU: Let's talk about *The Venus Complex*—a raw, sophisticated, and depraved**

**study of the mind of a serial killer/sexual deviant. The framework is familiar but you've taken the crime fiction tropes that are a mainstay in this sort of material, gutted them and allowed them to rot in the dank, decrepit crawlspace of your imagination until they turned pungently putrid. Tell me more about the spawning of Michael Friday's heinous legacy.**

BW: I had been toying with the idea of writing a book about a forensic psychologist on the trail of a serial killer. I'd even started writing it in the third person. But I felt that it was turning out to be like a lot of other serial killer novels out there. I wanted to do something different. I wanted to write a book that I wanted to read.

No matter how many novels and non-fiction books about serial killers I read, I hadn't found one that really told me their true motivations... (Although Thomas Harris' *The Red Dragon* comes close). The other thing that was a catalyst was a friend of mine, who was a notorious dominatrix from New York. She confessed to me that her greatest sexual fantasy was to sleep with a serial killer. Wow! That was shocking, yet, as I was to learn through my research, not an uncommon fantasy.

**AU: You currently have several projects in the works. What can you say about them?**

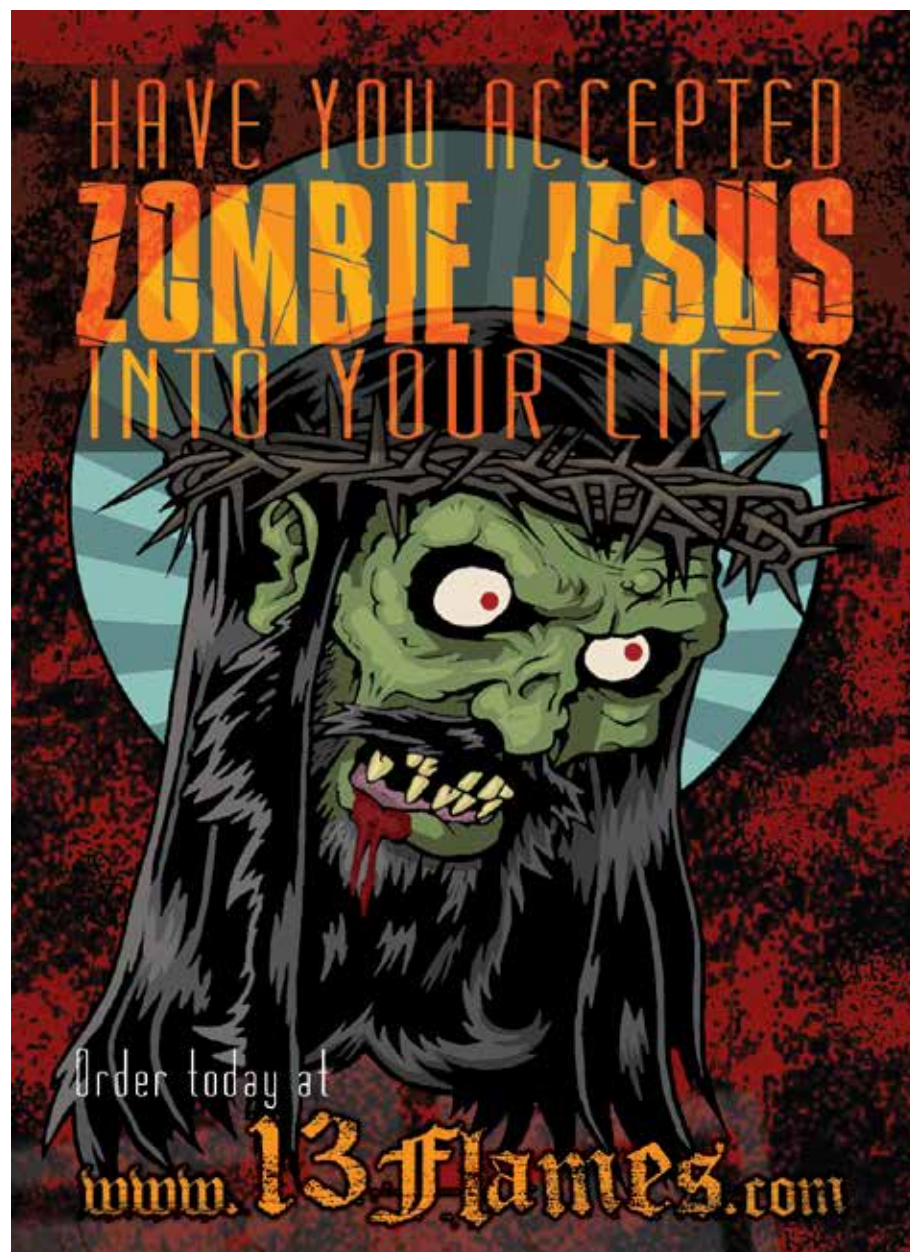
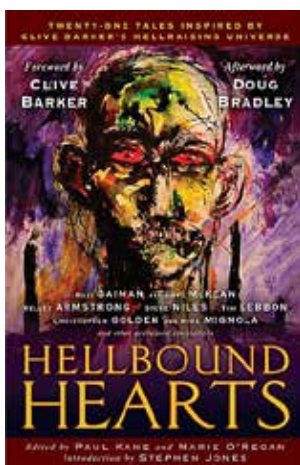
BW: I'm writing a screenplay based on my short story, "Zulu Zombies", which appeared in *Gorezone #29* and the *Bestiarum Vocabulum* anthology (published by Western Legends Press). I'm also working on a play based on my first short horror story, "Sister Cilice". As far as acting goes, I will be



appearing in a horror anthology film called *Bad Medicine*, which is one of the most original and visually enthralling scripts I've read in a long time, written by horror author Dave Jeffery and helmed by the Bram Stoker Award-winning director James Hart.

For more news, reviews and interviews, visit [www.barbielwilde.com](http://www.barbielwilde.com)

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# Shannon Mccarnan

Interview by Ira Hunter

## Absolute Underground: Introduce yourself.

Shannon Mccarnan: Shannon Denim Maccarnan, tattooer at Asylum Tattoos, Victoria, BC. Born and raised in Hollywood, Florida.

## AU: How did you get started tattooing?

SM: Bored one day, made a machine and tattooed a clown on my foot.

## AU: What styles does you specialize in?

SM: I'm an all-around artist, currently tattooing in all styles but specializing in black and grey photorealism and also colour photorealism.



## AU: What made you decide to move to Victoria?

SM: Moved here to live with my dad when I was 14.

## AU: What makes Asylum Tattoos unique? How would you describe the shop's style?

SM: We are all



SM: The Mr. Miyagi breathing technique before every piece.

## AU: Do you think your technique, style, or skill level has changed over time?

SM: Every day my skills increase, and will forever. I'm a student of life, no matter what, the art evolves every day. Gotta keep up, never plateau.

## AU: What's the craziest request for a tattoo you've ever gotten?

SM: I never have an answer for

comedians and very good at what we do.

## AU: I saw a nice piece you did on someone's head the other day. What can you tell us about tattooing someone's head?

SM: Tattooing a head is a bitch, shaving it sucks balls, and the person always tries to run from the tattoo, it seems.

## AU: Do you incorporate any secret techniques when doing tattoos?

# INK SLINGERS

that question, maybe I've done too many 'crazy' ones.

## AU: Plans for the future?

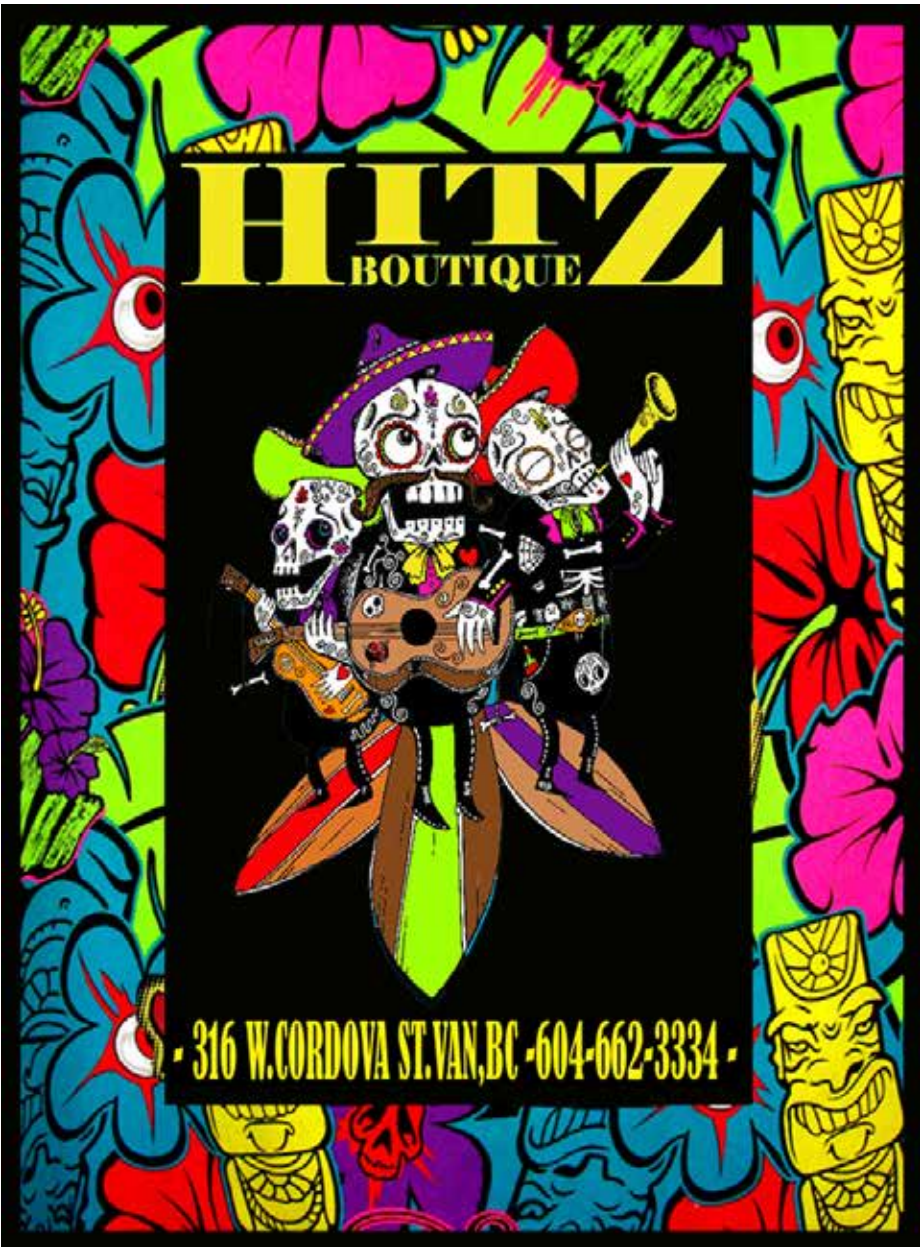
SM: Plans for this year are tattooing here, California, and Bella Coola, BC, as well as working at least one convention here in Canada.



## AU: Final words for people reading this?

SM: Come get your favourite tattoo at your new favourite shop in Victoria, 1910 Store St.!

More information at:  
<http://asylumtattoos.ca/>  
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# LIVING FAST

## with RYAN WASTE

Interview by Chadsolute

**WE caught up with Municipal Waste guitarist Ryan Waste to tell us about his new band BAT and his new internet talk show.**

**Absolute Underground: BAT was six years in the making, joining up with Felix Griffin (Blunt Force Trauma, DRI) alongside yourself and your Vulture band mate Nick Poulos. Now that you are together, what can we expect of BAT in the next year? With one date in Montreal, will we see you guys trek across Canada?**

Ryan Waste: BAT has our first gigs ever coming up this April with the legendary SATAN (UK). They've become good friends of ours and the timing was right to unleash the BAT supporting them on their first US tour. Immediately after that we're heading out to Oakland, California to play the infamous Tankcrimes "Brainsqueeze" Festival. Our next run will be in August/September, including the Wings of Metal Fest in Montreal and one other Canadian date in Toronto. We're touring with our Canadian buds in Chainbreaker, so it should be wild. Other than that, we're writing material for a full-length album.

**AU: With so many comparisons between the Waste and DRI, as a fan, what's it like to be playing/writing music with Felix?**

RW: I've known Felix for quite a while, and we vibed immediately. I've always been a fan of his drumming style, so it couldn't be a better match. Nick and I wrote a bunch of riffs, I laid down some

rough drums and we sent the tunes to Felix. We try to keep it real simple and straightforward in this band. The songs are bare bones and we don't over-think them or try to make it complicated. Felix hits hard and that's what counts.

**AU: I read that some of these BAT songs did not make the cut on the last Vulture recording, and they kind of mutated after getting the three of you all together finally in one jam room. Does BAT give you balance creatively? It seems like it bridges the gap between the straight-up thrash and straight-up heavy metal of your other projects.**

RW: One song we wrote sounded like it could be a Vulture tune, so it was actually the other way around. We demoed it and ended up not using it. I think we'll just use it for Vulture in the end. You're right about the balance though. I feel like in BAT we can branch into heavy metal material as long as we keep it aggressive at the same time.

**AU: Tell us about your talk show, Living Fast. In the photo I saw, it looks like you set up a desk with a coffee cup on it right by your record collection, and if that wasn't awesome enough, you are talking to John Gallagher from Raven.**

**What do you have planned for this project? Who are some future guests we can expect to see in your basement?**

RW: The first episode is out on YouTube right now, and getting a great response. I'm in Europe at the moment, on tour with Vulture and Cauldron, filming material every day for 'Episode 2, the European Edition'. I've already filmed interviews with Mantas of Venom and Michael Denner of Mercycful Fate, plus tons of ridiculous tour antics, so this upcoming episode is shaping up nicely.

**AU: You spin records at a bar some nights in your hometown of Richmond, Virginia, and**



**you are a self-confessed vinyl junkie, are there any records you are on the hunt for that you haven't been able to track down? Maybe we can get some peeps on the hunt for you.**

RW: I'm always on the hunt and broke because of it. One record I'm dying to score is Slander's *Careless Talk Costs Lives*, which was a private press of 500. Anyone who brings me that one can be a guest on the show and drinks are on me all night.

**AU: Send us out with your top five "go to" songs to get the party started.**

RW: Tank - "Blood Guts and Beer", Harold Faltermeyer - "Axel F", Cacumen - "Broken Man", Brats - "Oy-905", Alan Thicke - "Thicke of the Night" (for Canada)

**More information at:**

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# SHRED SESSION



JJ: I'm twelve years old, I've been skating for about four years.

**AU: What made you want to start riding skateboards?**

JJ: All my friends always skateboarded, so I guess I just got into it because they skated and it looked fun.

**AU: What's your favourite trick and why?**

JJ: My favourite trick is the backside feeble grind, 'cause I can do it more consistent than other tricks.

**AU: What size board do you ride?**

JJ: Size 8.

**AU: My favourite place to skate is always some cool-looking street spot... what is your ideal skate spot?**

JJ: My favourite place to skate is ghetto spot, and always will be.

**AU: Do you have any hobbies besides skating?**

JJ: Playing drums and playing guitar.

**AU: What's your favourite thing about skating?**

JJ: My favourite thing about skating is that it can be done without a team, so you can just go out and do it.

PHOTO CREDIT: Alex Eddy



## Jacob Johnson

Interview by Matt Gordon

I chose to interview Jacob after seeing some of his photos, where he is givin'er, ripping ollies with sucked up knees to the face reaching for more height. He has gained command of his board at a young age, and I expect interesting things from him in the present and future. Kudos Jacob, keep striving for more height.

**Absolute Underground: How did you find out Lyrics Skate Shop (Victoria B.C.) wanted to sponsor you?**

Jacob Johnson: Me and [Alexander] Eddy were sitting at the park one day and he said, "Do you want to be on my skate team?" and I said, "Sure". That's about it.

**AU: Vic West Skatepark is my all-time favourite because it has so many types of obstacles, lots of grass to chill in, and the park is so well-built. What's your favourite skatepark and why?**

JJ: Vic West is my all-time favourite skate park because it's built good and is fun to skate.

**AU: How old are you and how long have you been skating?**





# THE HANSON BROTHERS

Interview by Ira Hunter

**Absolute Underground: How are the Chiefs' chances of making the playoffs this year?**

Tommy: It depends which league you're in.

**AU: What about a Stanley Cup playoff prediction?**

TH: Well my Stanley Cup playoff prediction is that most of the players are going to grow beards, most of the players are going to face off with each other after the whistles blow, and then most of the players are going to lose most of their money over the summer.

**AU: How did you guys go from playing hockey to starting a punk band?**

TH: Well the thing is, we were experienced in poverty, so that helped. We knew what to expect, and we just decided we'd had enough of the ice, and that was just the tip of the iceberg. We just went further down from there, ended up being in a punk rock band.

**AU: And so who's all in the band?**

TH: Well there's Robbie and Johnny, me (Tommy) and then our drummer... he's wanted by the police so he goes by a different name every night for that reason.

**AU: Which Brother has the most penalty minutes?**

TH: Well, there's a lot of bragging rights about who's got the most penalty minutes, it just depends, you can always do a lot of catching up because of the suspensions and the game misconducts can add up really fast. 'Cause nobody's going to play more than a quarter of the season anyway... So if you're going to sitting out, you might as well take some minutes with you.

**AU: Do you guys still have the referee on stage, and what was the strangest penalty ever taken?**

TH: We sometimes have a referee on stage, it depends how much bloodlust the audience is willing to exhibit. I think the strangest penalty ever taken was, it happened in Montreal, and someone tried to Quebecois Johnny, rather than frenching him, and so it was kind of a language thing.

**AU: What was the genesis of the band?**

TH: Well we were sitting around, but by that time we'd run out of beer and we had to do something, so the idea came up with like punk rock and hockey are kind of a natural fit. In some parts of British Columbia, they offer glue rather than beer, to complete the trio of exciting things. But they just seem to go together well, you know?

**AU: How's your love life, or is your girlfriend still a robot?**

TH: Well, my girlfriend's no longer a robot... she's now an iPad. It's easier to press her buttons that

way.

**AU: Do you guys ever have trouble with your name being so close to the boy band, do you ever show up and there's 15-year-old girls screaming?**

TH: No, although I think when 15-year-old girls see us, they do tend to scream, but they head in the general direction of away. But we actually own the rights to the name, the boy band doesn't, but they can use it too. In fact, there's a lot of Hansons out there... they're all welcome to use the name. You have the boy band Hanson, the wheelchair Hanson guy, there's just a lot of Hansons, they can all use the name and everybody can have fun off it.

**AU: Why was there such a long hiatus?**

TH: We don't really do it that often, and Johnny, our singer, is a pretty successful brewer and so he's working with the brewery in Shawinigan, Quebec, and they decided to put out Johnny

time ago, but nobody else did, so we pretty much know everybody in town, they're all still there.

**AU: And then you had a side project of your side project, which was Nomeansno "Clones the Ramones".**

TH: That was a real short-lived thing. It was really fun, we ended up doing a show a year and a half ago in Vancouver for a charitable organization, and so we just played The Ramones' *It's Alive* in its entirety. We did that three times in December of last year, just to get together and have fun doing it.

**AU: Someone was telling me that was something Nomeansno used to do way back in the day as well.**

TH: Yeah, that goes back a long, long time. I mean, almost from near the beginning of a three-piece, but at that time The Ramones were not always emphasized, the band would do some Neil Young songs and some Gang of Four stuff and some Buzzcocks stuff, so it gradually grew into the more "Ramones" style, I don't think anybody really knows who came up with the idea of like, "Let's play Ramones songs as The Hanson Brothers". We don't dress up as The Ramones, we dress up as The Hanson Brothers, it's never been a tribute band as such, it's never been a parody band. I'd say the best way to define it as music that was just inspired by the original energy of The Ramones.

**AU: You guys should play Punk Rock Bowling in Vegas one year, I know SNFU's playing this year.**

TH: We try to avoid Ken Chinn like the plague. I don't wanna look down and have that little shit fucking my leg, know what I'm sayin'? That scamp.

**AU: Is Johnny going to bring some of his beer along on the tour?**

TH: There's going to be some in some places, like I believe Alberta, of course in Quebec, it's just the real challenge is just trying to understand and work within the Canadian liquor laws, which date back to the flood. I don't know why, somebody out there's assuming that the whole Canadian economy will collapse if somebody brings in 50 litres of beer. There's a lot of adjectives you could employ to describe this behaviour, but I'll just say it's tedious.

**AU: Is there hope for a new Hanson Brothers album?**

TH: Yeah, that's possible, but we'll see. It's one of those things that it's best not to comment on



it too closely right now, because there's a few non-musical things that are in the works as well, so we'll just leave it at that. Anyway, the answer is not "No".

**AU: Should there be a Slapshot 4?**

TH: No. There shouldn't have been a *Slapshot 2*, the first one was fine.

**AU: For someone who has never been to a Hanson Brothers show, what are they walking into?**

TH: Well hopefully they're walking into a crowd of sweaty happy people who are having fun, who like each other and are enjoying the show. They're probably going to leave a bit wiser, with a few extra points added to their IQ. We like to talk about some fairly esoteric subjects on the stage, right now there's some concern about how deep the permafrost levels are.

**AU: Final words for Canadian fans.**

TH: When you think about hockey, don't let the NHL define what hockey is. You can always go enjoy pond hockey or junior hockey or whatever. The season doesn't end just because multi-millionaires are not in the playoffs anymore, or working on their putts.

**AU: Absolute Underground thanks you very much and we'll see you at the big show.**

TH: Appreciate that, and Scott Henderson's band, High Arctic, will be opening the show so it's going to be quite something. They're going to roast a goat onstage... Put that in the paper, it means they'll have to do it.

**More information at:**

[http://en.wikipedia.org/wiki/The\\_Hanson\\_Brothers](http://en.wikipedia.org/wiki/The_Hanson_Brothers)

**Photo by Deric Brazill.**



Hanson Punk Rauch beer and we just felt the time was right... they wanted us to come out east and do some shows so we said, "Sure!" That also gives us a chance to hang out in Shawinigan for a few days. The people at the brewery are super pleasant people, so we thought, "Why not?"

**AU: And you guys are coming all the way to the West Coast as well and playing in Victoria, are the shows special to you guys, playing Victoria and Vancouver where you started out?**

TH: In some ways. There's towns across Canada that seem to be where we go over real well, like Edmonton, Alberta's always a fun stop, Winnipeg's always a great place although we're not playing there on this particular trip. We left Victoria a long



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## The Hanson Brothers

Interview by Mr. Plow

**AU: Absolute Underground: Who are you and what do you do?**

Tommy Holliston: I am Tommy and I do my best.

**AU: What can fans expect from this cross-Canada tour?**

TH: No Saskatchewan, Manitoba or Maritimes shows. We are totally confident about this.

**AU: Do you always do this tour when the playoffs start?**

TH: No. We don't get out much with The Hanson Brothers and who knows when we will do this important thing again?

**AU: Do you have a new CD coming out anytime soon?**

TH: It all depends on formats nowadays.

**AU: Do you think they should get rid of fighting all together in the NHL?**

TH: I do not follow the NHL anymore. It

does not define hockey, as far as I am concerned.

**AU: Should the NHL fire Gary Bettman?**

TH: No way! What is the NHL anyway? Ownership. The players have almost no say in the hiring of the 'commissioner' and never have. Gary brought in the salary cap and does what the owners ask him, being their rep.

**AU: Will there ever be a Puck Rock Vol. 3?**

TH: There is! And there's a Volume 4 and 5, too! Some guy made 'em. Somewhere. Apparently it took some time, also.

**AU: What is your opinion on the Slapshot sequels? Be honest.**

TH: Have not seen them. The only time they should ever make a sequel is if the film is *When Harry Met Sally*, or *The Mysterious Music Teacher*. Otherwise, hands off!

**AU: Who is your favourite goon playing today?**

TH: Don't have one and don't care. Anybody who plays it tough and takes a regular shift, like Jimmy McKenzie or Torrie Robertson. Those guys who get on the ice once or twice a game to fight someone else who gets one to two shifts? It's pig-sticking and has no impact at all.

**AU: Could you kick Olgie Oglethorpe's ass?**

TH: Why hurt a pack animal?

**AU: You still brewing the beers?**

TH: Johnny [Wright] is. I just drink 'em. Seems like the best plan.

**AU: Shamelessly promote whatever you want here.**

TH: I want to tell everyone out there to go do stuff you want to do when you can, and to try your best to observe the golden rule.

**More information at:**

[http://en.wikipedia.org/wiki/The\\_Hanson\\_Brothers](http://en.wikipedia.org/wiki/The_Hanson_Brothers)

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JG: Like any kid, I would draw and paint all over anything I could get my hands on, but it all got a little more serious in high school when I realized I could draw/paint my way to a diploma... and I did. I got my first tattoo way younger than I would like to admit in public (where my mom can find out), and immediately I was in love with the art of it. With that, a fantastic high school art teacher on my side, and a fascination with classic rock album covers, I was hooked.

**AU: How would you describe the art you create?**

JG: Pop Art- everything pop culture/rock 'n roll.

**AU: What are some of the major influences on your artistic style?**

JG: Andy Warhol. Pop Culture. Rock'n Roll. I've heard the Andy Warhol, "he ruined art" argument from so many people and I don't give a shit. Bowie and Lou Reed didn't write any songs about Picasso, now did they!? Argument over. I win. I live my life according to the philosophies of Andy Warhol full-time. Art, Life, Love... you name it, he's a genius.

**AU: What are some of the more subversive art projects you have been involved with?**

JG: Honestly, between the tattoo shop, saving rock'n roll with Disgraceland, building awesome hot wheels tracks in my living room, my addiction to caesars, and the endless amount of entertainment YouTube provides, I don't get much time to do to much in way of art projects other than some late night commissioned paintings. With



Disgraceland temporarily on hold, I plan to spend some serious time this year getting some big projects on the go, as well as getting some pieces into some galleries.

**AU: What mediums do you work in?**

JG: My preference is ink/acrylic on canvas or wood, but I will paint with anything on anything (except oil, I'm way too impatient for that shit.)

**AU: Does most of your work tend to lean to the side of Good or Evil?**

JG: Depends... Do you consider Lemmy to be God or the Devil?

**AU: Are you a fan of comic books? If so, which ones?**

JG: I'm a huge fan of the early America Comic Art more than anything (Roy Lichtenstein = awesome!) But pop art and comic art go hand-in-hand. I'm trying to spend a lot more time this year concentrating on more comic-style art and illustrations, especially in tattooing.

**AU: What sort of music do you listen to when working on your art?**

JG: 70s-80s glam/punk/metal/rock'n roll... on vinyl. Period.

**AU: As a tattoo artist as well as an artist, is there any distinction between your tattoo art and your rock art?**

JG: I get to drink wine and sing at the top of my lungs behind closed doors when I paint, and pants are optional... Not so much at the tattoo shop. I'm definitely trying to blend the two styles together more, and would love to do some more high-contrast/pop art-style tattoos this year.

**AU: Take us through a day in your life as an artist.**

JG: Coffee – Work – Coffee – More work – Coffee – Leave work – Dinner – Monster trucks – Caesars – Paint – Bath – Wine – Read – Sleep... Rinse and repeat.

**AU: If you weren't an artist, what would you want to be?**

JG: Queen of the Castle, probably... Real jobs are no fun!

**AU: Upcoming projects/art shows? Web sites to promote?**

JG: My gallery at SunCity Tattoos in Penticton is constantly updated with both original paintings and prints.


# ARTIST PROFILE



Right now, I'm just trying to get through the stack of commissioned pieces I have piled up, get a few gallery showings, and spend as much time as I can on a patio in this paradise city I get to call home.

You can visit [www.jessygunsart.com](http://www.jessygunsart.com) and [www.suncitytattoos.com](http://www.suncitytattoos.com), but I suck at updating both of those on a regular basis, so Instagram is where it's at: @jessyguns #jessygunsart



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## Eulogy for a Scumdog

By G Spott

On Sunday, March 23rd, 2014, we lost a goddamn legend- a Canadian pioneer of modern indie metal, a rock 'n roll renegade and sworn enemy to any so-called righteous Christian.

His mortal meatsack title is Dave Brockie, but the rest of the universe knows and fears his true name: Oderus Urungus, the infamous baby crusher. His mortal shell was found in his home on that black Sunday, allegedly sitting straight up in his chair, as if to say, "You don't fuckin' scare me, Death! I won't lie down for you or anyone else!"

A warrior's final victory is often struck with resolute defiance.

Let's take it back to late 1989: I was just a blue-collar immigrant's son, a heavy metal bastard with a love for punk rock, pedalling my mongoose as fast as I could, 'cause it had started to piss down. I had 25 bucks in my pocket and I was on a mission to get to our local rock shop. I needed a rock shirt in the worst way, and I had my sights set on the new W.A.S.P. tour shirt. You remember... the one with Blackie all bloody and saw blades on the sleeves. Yeah man, that was as badass as it got back then. But what is this behind the glass counter, lookin' all shiny and new? Five crazy bastards looking like war ghouls, piling up corpses on the cover? Gwar... who the fuck is Gwar? I don't know, but I gotta have it, and I am glad I did, 'cause I fucking loved it. Shortly after, *Scumdogs of the Universe* blessed that very same rock shop and

it made me forever a bohob. Gallons of blood and violence had arrived in the metal scene... to wash away the glam.

I have been blessed to survive about 15 Gwar shows. "Survived" is by no means an embellishment. If you, too, have been in the middle of a Gwar pit, then and only then do you know the carnage and chaos of which I speak. By my estimate, it is the next best thing to a 13th century Scottish Clan War or maybe a live re-enactment of the Crusades. I recall on one particular Halloween show - there were savages in the pit wearing deer bone helmets with antlers, goring any poor bastard that came in proximity. Every single moment in that pit was pure chaos, a bloody battlefield, a rock 'n roll riot. Reigning over the madness and violence he invoked was the dark lord, Oderus. It is the end of an era. It is the death of a tradition. It is the end of the campaign of carnage. The battlefield lies quiet, only the crows rejoice as they pick at the glorious dead.

Fear not, Scumdogs... our warlord Oderus is not among the fallen! In the immortal words of Techno Destructo, "He has given up his decadent rock lifestyle to join Techno and the Master in holy jihad to rid the universe of his deadly enemies, and that means no more Super Big Gulps or women with tits the size of Ethiopia."

Thank you for all the metal, madness, blood and violence you brought to our lives. It is through this madness that we find our true selves, our primal selves, and what it is to be truly free...

## D.O.A. guitarist Dave Gregg - Rest in Peace

By Joe Shithead Keithley

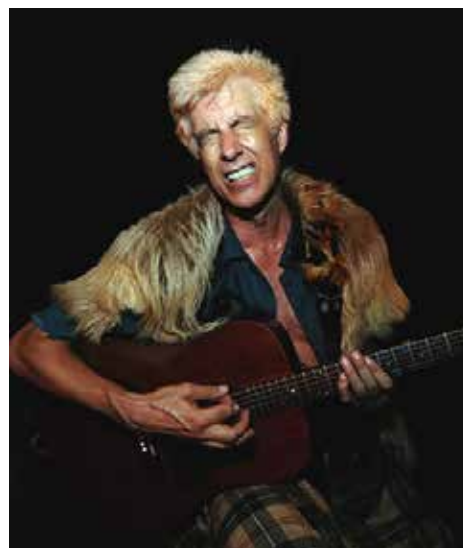
It is with unbelievable sorrow that I have to talk about the passing of Dave Gregg. He died of a heart attack this past weekend. I can't even come close to being able to express strong enough condolences to his wife Cathy and the rest of Dave's family.

Dave was a member of D.O.A. from 1980-1988 and played some screaming guitar licks on the following albums: *Something Better Change*, *Hardcore 81*, *War on 45*, *Let's Wreck The Party*, *True North Strong and Free* and finally on *Murder*. He was a great guitarist and an unbelievable showman.

But more importantly, he was genuinely nice guy and a caring human being, who had one of the most wicked senses of humor I have ever come across.

On long D.O.A. tours Dave (usually the overnight driver) and I along with our comrades Chuck Biscuits, Randy Rampage, Ken Lester, Dimwit (R.I.P.), Brian "Wimpy Roy" Goble, Greg "Peckerwood" James and Jon Card would while away the hours with almost endless conversation. But it usually came down to Dave and I still gabbing into the wee hours. We would scheme about how to change the world and possible wild scientific breakthroughs as we endlessly put up really shitty music on the radio (not much has changed). Dave and I also became very familiar with prices of every kind of crop grown across America and many a gospel preacher on that same radio in the Dodge van we called the Blue Bullet. At one point when D.O.A. had been playing close to 10 years, Dave and I calculated that we had spent four of those 10 years in vans, traveling to shows. As Dave drove he would furiously work his way through bag after bag of Spitz (sunflower seeds), he would deposit the shells in the door sill of the driver side door until the pile would reach a height of about 12 inches, that was a badge of honour.

On our first tour with Dave, he got really drunk



at the second show and forgot about half the arrangements, and as he stood on the opposite side of the circular bar at the venue we had just played, he smirked at me with a particularly dazed look, I realized I had to get him to shape up, so I threw my 3/4-full can of beer across the bar and nailed him in the forehead. Dave rarely forgot an arrangement after that and went on to become a consummate musician and performer.

I could probably write a book about funny Dave Gregg stories and maybe even promote his one-man organization: The New Spartans!

I really wish I had one more chance to sit down with him and cover some of that ground again and explore new avenues of thought, but I can't, and that sucks.

Dave, we will all miss you tremendously, but you will live on in our hearts.

**Long live the spirit of Dave Gregg!**

-Joe Shithead Keithley - March 31st, 2014



# Children Of Bodom

## Children of Bodom

Interview by Lucius Blackworth



Lucius Blackworth of Broken Neck Radio chats with Children of Bodom's Alexi Laiho for Absolute Underground.

**Absolute Underground: It's an honour, how the hell are you, man?**

Alexi Laiho: I am doing good man, how are you?

**AU: You have been crazy busy promoting the new album *Halo of Blood*, how has the tour and the response to the new album been?**

AL: The response has been really good, and I'm not just saying that. From the fans to the media, the response has been incredible. We started touring last June, we were on the road from June to December. [We took] a much-needed two-month break, and now we are ready to get back at her, because we were really shot after that June – December tour.

**AU: Yeah, you definitely need to take care of yourselves. You just released your eighth studio album, *Halo of Blood*, what makes this record special? And what did you guys try to accomplish going into making the album?**

AL: Well every time we hit the studio, it's pretty

much the same method. I just pick up my guitar and start writing. Nothing is planned, that's how we keep it original and fresh... straight from the heart. We don't plan shit ahead of time. You need to leave room for inspiration.

**AU: You were on the Unholy Alliance Tour before, what was it like being on tour with Slayer and Lamb of God?**

AL: It was amazing... Opening up for Slayer is definitely a metal dream come true. [As for] Lamb of God, we have been touring with them a lot. We have done four full-length tours [together], so we are all friends.



**AU: Being an international touring band, what was your take on the Randy Blythe incarceration incident?**

AL: I am both repulsed and baffled by the whole thing, the fact he was thrown in jail for what, a year? I didn't even know that was possible. It was so crazy.

**AU: No doubt. Seeing as you're an international touring band, has Randy's incident changed how you tour at all?**

AL: Well you can see a little difference here and there... now in some of the contracts at the overseas festivals if a fan jumps on stage, the band can stop playing, get the hell out of there and still get paid.

**AU: Hypothetical question: You and the band**

**are stranded with no food... who in the band would you eat first?**

AL: (Laughs) Roope [Latvala], because he is the fattest.

**AU: What is your favourite Children of Bodom album and why?**

AL: Hands down, *Halo of Blood* because it's dark... it has the darkest vibe of any of our albums.

**AU: How did you manage to become such an amazing guitarist? Did you take any form of previous training?**

AL: I did go to music school for about five years... I took music theory and I did, in fact, play the violin, so I was classically trained. In the early stages of COB, no-one wanted to sing, so I said fuck it, and started singing for the band.

**AU: Metal influences growing up?**

AL: Ozzy guys / Zakk Wylde, definitely... Steve Vai and Eddie Van Halen

**AU: What do you see the current state of metal today as, and where do you see it going in the future as a genre?**

AL: I would say it looks much better today then it did when we

started in the late 90s... it was way smaller back then. Today it's much bigger... I believe it will stay this way and get bigger... metal is in no way going anywhere but forward.

**AU: What does 2014 have in store for Children of Bodom? Have anything on the bucket list?**

AL: We will be all over the world, hitting four continents with a small break in there... and we



are busy with festivals during festival season, then the next writing cycle starts.

**AU: What is the craziest thing that has ever happened to you on the road?**

AL: Oh man, so much crazy shit happens and I get asked that all the time, I can't pick just one... I firmly believe though, the craziest is always the stuff you don't remember.

**AU: What can people expect, going to a Children of Bodom show?**

AL: It's a full-on heavy metal party... making sure everyone is have a good time... extremely brutal... aggressive and very fun.

**AU: Thanks so much for hanging out with me today, Alexi.**

AL: Thanks for having me.

**Tour dates and more information at:**

<http://www.cobhc.com/>

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# Finding the Punk in Guy Maddin's Films

By Ed Sum

The Do-It-Yourself approach to filmmaking is at the heart of how respected artist and auteur Guy Maddin makes many of his films, and at this year's Victoria Film Festival (held from Feb 7 to 14th), he was part of the *In Conversation* series of lectures. Last year's festival featured his work, *Keyhole*.

While talking to roving reporter Ed Sum, he revealed that he is a first-wave post-punk rocker. Maddin was born in '56 and grew up listening to the music of the Sex Pistols and Public Image – he lived and breathed everything that had to do with what the revolution represented. When he started daydreaming about making films, the ethos of just picking up an instrument to play what you felt, or to be a brat at the time, many of the thrills he felt from the music were in the audio textures and in the process of how they were recorded more than any melody.

"It just seemed to me that just by analogy, people would love movies made of the same spirit," said Maddin.

This director loved watching movies with that real DIY attitude, like Salvador Dali and Buñuel's *Un Chien Andalou* and *L'Age d'Or*. They were a major influence on his style, and these surrealist artists embraced this approach in more ways than just a study of the dramatic. Its symbolic imagery and dreamlike quality were at the core of this movement. When considering how polarizing some of the imageries were, like a human eye getting sliced by a sharp knife, the analogies are more than penetrating. This filmmaker believes that music goes straight to the heart. He says it cuts through our ears, skips our brains, goes straight to our hearts, heads down to our feet and back to our brains to create a real narcotic high.

His insight into how he makes his films has hardly ever changed. He favours certain themes, like that of the patriarch permeating his stories in a ghostly sense, which can be seen in films like *The Dead Father*, *Cowards Bend the Knee* and *Keyhole*.

"I gotta let that go, and in many ways I have, because filmmaking is pretty therapeutic," said Maddin, in reference to the death of his father, which happened when he was 21.

That passing affected the director in many ways; it helped him understand the great literary and ancient literary myth of fatherhood, which dates back to Greek, Egyptian and First Nations myths where father figures loomed huge.

"It was my way of switching brain hemispheres, from my math and economics major over to literature through the death of my father. I became more of a jester of music, film and literature... Heaven knows there'll be great stories about fathers, but it's time to move on. I've got other concerns that obsess me anyway."

In the movie *Keyhole*, Maddin tried to explore those themes, but he thinks he did too much and explored too many ideas. Although he set out to make a simple haunted house story where the

character of Ulysses, like the director, was a ghost haunting his own childhood home, the way the flow worked was problematic. The way the character hovered through every room rediscovering his past was laden with too much material that was personal for Maddin. "I really made myself into an emotional mess while making that movie. I spent a lot of time thinking about my early childhood," revealed Maddin, "I got really personal."

Perhaps that's why not many viewers understood his last film. This filmmaker was not being all that honest with himself and the audiences.

At least *Séances*, the current project he's working on, will be better. It will be an installation of art, to be made available online. Here, all of those

"lost" movies from the early days of cinema will get a chance to be found again, albeit in a ghostly form. When *Variety* reported on a study from the Library of Congress showing how many original films still survive, the statistics were abysmal. Film historian and archivist David Pierce wrote, "Only 14% of the 10,919 silent films released by major studios exist in their original 35mm or other format, according to the report, 'The Survival of American Silent Feature Films: 1912-1929.' Another 11% survive in full-length foreign versions or on film formats of lesser image quality."

Guy Maddin's knowledge of this fact was known way before this report was released back in December '13, and to see him offering these lost movies a chance to come back to life may well be his piece de résistance.

"I'm very proud of how it's shaping up but it's still got a long way to go. I think there's maybe the equivalent of three 'Berlin Alexanderplatz'es – a 14-part German TV miniseries – or two *Wire*'s worth of lost films, and it's just been life-consuming, and life-destroying – the project, that is," said Maddin.

*Séances* may be presented through the use of ellipsis, a narrative technique where the action is suggested by showing the before and after, but never the action itself. Maddin says William

Faulkner uses this technique to create confusion, to build up a world that readers can feel and taste. There is even terror and polarity, but for someone trying to follow either Faulkner or Maddin's works, they can't possibly understand every minute of it.

When he's presenting his movies in 16mm celluloid, there's an organic messy quality that harkens back to what some of the early punk art looked like. As an avid punk fan, Maddin found the album covers of the day were quite often intentionally primitive collages.

"There were black and white smudged photos that

looked as filthy as the wall of a washroom in a really sleazy bar and yet, when it came to movies, it required simple stories with a beginning, middle and end," said Maddin, "I literally had the hubris that every young filmmaker has – to feel that I was just catching the wave of exactly the right moment."

Although he never studied art history fully when he returned to academic study, he admits to sneaking in to plenty of film study / history classes to get his education.

"My understanding of history is really buttressed by the moving image and I only really start to understand history that was written by real

human beings and acted out by them once we see them moving around," said Maddin. "To me, I'm always cross-referencing these major events on those big time charts. I make sense of time's great flow through motion pictures, knowing full well that pictures have no obligation to be realistic or to represent truth. But they still need to reflect society - as long as you know to take everything with a grain of salt."

More information at:

<https://www.facebook.com/guy.maddin>

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# Behemoth

## Behemoth

Interview by Alex Snow

**Absolute Underground:** Good morning! Is this Inferno I'm speaking with?

Inferno: Yeah yeah!

**AU:** How are you doing?

Inferno: It's always a good morning in California.

**AU:** Alright. I've read before that you don't like to label your band as one thing or another, but if you had to, what would you categorize your music as?

Inferno: Well, in our music you can find some death metal riffs, you can find some black metal riffs... our lyrics are definitely black metal. On our new album, you can even find some rock tracks, so it's hard to say.

**AU:** So, you're just a big mix of it all.

Inferno: Yep, surely.

**AU:** What do you think makes Behemoth different from other black/death metal bands?

Inferno: Well, I don't know... We're more charged and we don't really give a fuck. We play like 200 shows a year in different places. We have an upcoming tour in place in Russia and Siberia, I

don't know if any black death metal bands have played in the places we're going before. Our music just comes straight from our hearts.

**AU:** What is Behemoth's primary idea behind the music?

Inferno: The main idea is really to make people think. Our music is true,

it's not bullshit. We don't put our lyrics straight out onto the table. They have to think about them.

**AU:** The lyrics and the artwork on *The Satanist* are incredible. Is it true that the artist used some of Nergal's blood to paint the cover?

Inferno: Yep, that's true. He's a Russian artist. We met him at one of our shows and started to talk about the cover and ideas. I think he did an absolutely great job. It's one of our best album covers for sure.

**AU:** I agree, it's awesome. The lyrics on the album are also quite striking, some of them are even in Latin. Does anybody in the band speak Latin?

Inferno: Uh...no. I don't think so.

**AU:** It's interesting that you have grammatically-correct Latin in your lyrics.

Inferno: We sometimes use Polish lyrics too. I think that's something special about us.

**AU:** Has the band received any negative feedback for the lyrics on this album?

Inferno: Not really, no. We've had some trouble in Poland before, but right now everything is pretty fine.

**AU:** I'm interested to know the band's opinions on the origins of the black metal scene.

**Starting with Venom's *Black Metal* and the church burnings... the murder of Euronymous, the brain stew. What's Behemoth's opinion on all of that?**

Inferno: Well, for me, I like the old music. There was so much passion, and nowadays most of the music just isn't true. But, it's just different times. There was a lot of passion in the early 80s and 90s and I just can't find it today. There are a couple of bands but... not so many. And that nu-metal bullshit now I just can't understand.

**AU:** So you're on tour right now, yes?

Inferno: Nope, we've got a week-long break and then we start our US tour.

**AU:** But you were recently playing with Cradle of Filth, right?

Inferno: Yeah. It was very good. We got a lot of good responses at a lot of sold-out shows. This was our biggest tour in two years. Our new songs live are sounding pretty amazing. We've now completely changed our setlist for the US tour. It keeps everything new - at least half of the songs we haven't played live before. We're playing old songs, but a lot of songs off our new album.

**AU:** *The Satanist* is said to have reached your highest chart positions ever. That's got to be exciting.

Inferno: Yeah, well we don't really do it to succeed in a certain category. We do what we love and it's



music we want to hear. Of course it's great that it's being received so well. We did our best and if people love it, then that's fucking great.

**AU:** Do you have any last words or anything to share?

Inferno: Yeah, thank you for the interview and the support. Hope to see you at a show on the upcoming tour. I can't wait.

**More information and tour dates at:**

<http://behemoth.pl/>

<https://www.facebook.com/behemoth>





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# CYNIC

Interview by Erik Lindholm

**Absolute Underground:** Good day sir! How are you doing? And where are you currently? What's the weather like – as we have had a very bitter winter across the world so far.

Paul Masvidal: Hi! I'm well, thanks. I live in Los Angeles. The weather is amazing most of the year (sorry!). I walked around a lake near my house today and meditated in the sunlight.

**AU:** Teaming up with Jim Carrey on the children's book "*How Roland Rolls*" sounds phenomenal! How did you initially meet up with Jim? He is a known metal fan.

PM: I met Jim through a mutual colleague years ago. He's a deeply spiritual, wise and extremely funny, talented man. Was a dream come true to work with him.

**AU:** "*Kindly Bent To Free Us*", from the upcoming record of the same name, is your latest lyric video release. Can you tell us the meaning of this song and how it came about?

PM: The latest video is for "True Hallucination Speak". But I can talk about "Kindly Bent to Free Us". The song considers the idea of the mind being the source of our suffering and also our liberation. It's for me a definitive song on the

new album in that it expresses Cynic at its most dynamic, complex and simple.

**AU:** How does this record compare to your record *Traced In Air*? Tell us about your writing process and where you wanted to take this group of songs.

PM: For me, this record is more raw and real, stripped down to the essence of our sound. The songs are transparent and capture the group as a trio without ornaments. It's Cynic naked. Writing process has remained the same. I start with acoustic demos of the songs and then flush out the arrangement details with the other guys. We end up usually doing another couple sets of pre production demos as the songs get more refined. Then we throw all that out the window when we enter the studio and see what happens in the moment. It's all about constructing and deconstructing from as many perspectives as possible.

**AU:** An album which everyone should hear is this:

PM: I've been on a Led Zeppelin kick lately. The compilation record, *Mothership*, is one killer song after another. Atoms For Peace's *Amok* is awesome. Even better live.

**AU:** Spirituality is a main feature in the themes of the music. How do you pursue spirituality, and awareness, in your day-to-day life?

PM: I maintain a daily meditation practice, which helps a lot. I try and see living itself as a spiritual practice and opportunity to be more awake. It's about the journey not the destination. So, work, relationships, everything related to being

a human on planet earth (the good and the bad) is an opportunity to open my heart further and embrace life as it is.

**AU:** Have you seen any revolutions in your playing lately?

PM: I discovered some new legato fingering techniques that I employ on the new album. Also have been approaching songwriting with more thematic chordal movements. It's a perceptual shift in how I hear music and how that translates to chord shapes on the neck. An example of this is in the song "Infinite Shapes" on our new album. Also the tune "Moon Heart Sun Head" has a lot of deceptively repetitious uses of harmony.

**AU:** What do you do outside Cynic musically at this time? Are there other projects on the way with your jazz-playing that we can look out for?

PM: I compose music for film and lots of TV-related stuff. On any given day, there's a chance something I've played on or composed will be blaring through a TV show or two. You can hear me play country and bluegrass music on a TV series that will be coming out later this year. I can't say the name at the moment. I haven't done any jazz recordings lately.

**AU:** The blog "*Metta Mind Journal*" was unique, a very visual and descriptive tale of your



**time touring, coupled with philosophy. It was such an interesting perspective to hear your thoughts. What did you learn from writing it?**

PM: I've been keeping journals since I was a kid and always gather further insights into why thoughts unfold as they do when I write about them. It seems to shift perspective and helps organize some of the clutter up there when I go from thought to paper. It's also free therapy in that I discover some objectivity and create a little space around my thinking.

**AU:** Last message to our readers across Canada.

PM: Do not pattern your lives after Rob Ford or Justin Bieber. Stay tuned to cyniconline.com for updates. Peace.

**More information at:**

<http://cyniconline.com/>

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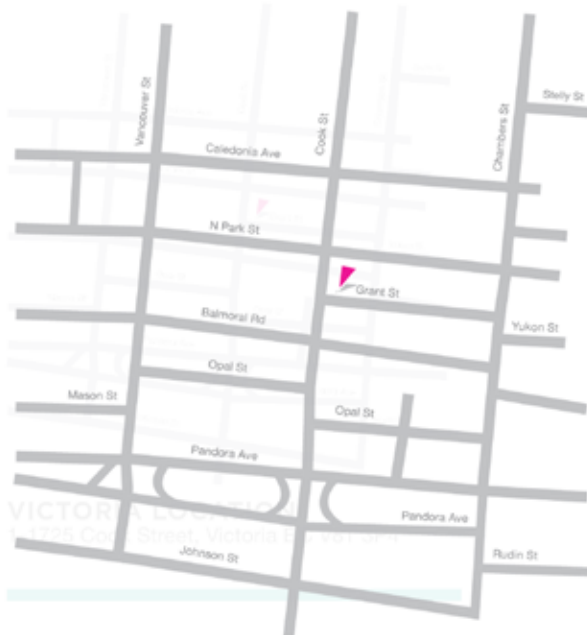
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# MONTREAL MASSACRE

## PROXY

### Parlez Avec Proxy

Interview by Anita Fixx

Proxy is a punk band based in Montreal, featuring members from Inpsy and Truncheons. Their sound has been described as a mix between Motorhead, Charged G.B.H and other such UK 82 bands. But they definitely have made it all their own, making good old punk rock new again. This interview took place at a Montreal punk house right after a rehearsal. They were getting ready to play the Saturday Varning Fest show. Here's what they had to say:

**Absolute Underground: How did you decide on the name Proxy for the band?**

Skabs: All the good names were taken.

Jody: I have no idea what the word Proxy means at all. I just think it sounds cool!

**AU: It does sound cool! So how did you guys start this band?**

Jody: Me and Skabs started it.

Skabs: We all talked about starting a band forever and finally just started out of boredom. We're all music freaks with similar tastes in music, so it made sense to start something together.

**AU: How did you get started playing music in the first place?**

Jody: Skabs used to have a pink guitar and uh-

Skabs: I never learned how to play! Yeah I'll let you know when I actually learn how to play.

Nick: Just by listening to punk music and then finally trying to figure out how to play guitar, just playing by ear. And you decide to actually start a band. That's the process you go through, I think.

Jody: Yeah, everyone's just playing music all the time. We're listening to music all the time, it's just natural.

**AU: What would you say about the Montreal scene?**

Nick: I think it's cool because it's really big, mostly because a lot of people migrate here from other cities and start bands. It's a fun city to live in, it's easy, it's cheap. You have welfare!

Skabs: Yeah, it's one of the more thriving scenes of Canadian punk. One of the top five cities, for sure.

**AU: So what's been an interesting show you guys have played recently?**

Jody: We played an art show one time.

Nick: We played an outdoor show once with a generator in this abandoned place that looks like it used to be train yard once. And we played with S.H.I.T. and Omegas and firemen came and put

out a couple of bonfires people had [started].

Skabs: Just before that, we played on this boat for a friend's birthday just outside of Ottawa. That was kind of a different show too.

**AU: What keeps you guys interested in punk music?**

Nick: Well, there's so much of it to discover - I mean, you can research a lot of music you would've never heard of. So it keeps the inspiration, for sure. We work together well too, so we haven't run out of creativity with each other.

**AU: So what are some bands you guys like right now?**

Skabs: I like Crazy Spirit, Hankwood and Hammerheads, who are playing tonight. Excited to see that! There's all this stuff from New York.



There a lot of cool shit coming out from there now.

Nick: Bishop's Green.

Skabs: Yeah, Bishop's Green for sure! Sexface, they're a good band too.

**AU: What are you guys planning to do next?**

Skabs: Recording's the next step. Another album, maybe another EP. When it comes to touring, we'll see what we can do.

Nick: We have an offer to tour in Europe and the west coast of the United States, so we'll try to make sure that happens.

**AU: Yeah, that would be cool. More touring!**

Skabs: More cash too! Fast cars!

**AU: What kind of cars?**

Skabs: Fast!

Nick: I think the red ones are faster!

**More information at:**

<http://proxy1.bandcamp.com/>

**PHOTO CREDIT: Anita Fixx**



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# Sleez In The City

## Making Music A Democracy

By CJ Sleez

We live in a free country, but do we take full advantage of all the benefits? We have the ability to accept, reject and/or affect everything from political propaganda to pop culture trends, yet few people actually take the opportunity to get proactively involved in promoting their local culture by discovering, embracing and encouraging the art and music that is being created around them. If this nation is run in a democratic way, then why can't the music business also be?

Recently, I've been watching and listening to several all-request radio and music video programs in an attempt to gauge the current state of rock music. Unfortunately, I found that listeners and viewers are often asking for those songs that would be played by the station on regular rotation anyway. I believe this is because they have yet to expose themselves to the many unique and innovative recording artists who exist on the fringe of the industry, so, consequently, most of the public quickly max out their familiar repertoire. So, why does the mainstream public wait to be told what's cool?

I find that many cities (especially in Canada) suffer from inferiority complexes and a general apathetic consensus that things must always be bigger and better when done somewhere else (like New York or LA), or by someone else (such as an already established artist). This could not be further from the truth; the only way to cultivate anything, from a world-class city to a thriving music scene, is to create, sustain and support one ourselves.

Have you ever wondered how a horribly dull or tedious song can make it to the top in the first place? It's all about units sold - not talent or creativity. The more money that is invested in a project (regardless of its artistic merits), the more cash is expected to be recouped. Payola never went away, it just got more complicated. Major labels put up some cash, get press, get radio play, songs hit the charts- records are sold, tours are booked and more merchandise is sold, and then they start again with either a new album or an entirely new group. Labels are now sinking a larger percentage of their resources into a smaller percentage of their roster, which limits opportunities for artists all across the industry and restricts the variety of choice for mainstream consumers. The benefits of being on a major

label are obvious, but this really doesn't make the music better. It simply makes a lesser selection of music more accessible.

Record companies view radio and video programs merely as marketing devices, but I prefer to look at them as insights into our society and modern attitudes. After all, music



is the soundtrack of our lives. So what about all the bands that are considered too edgy or outrageous for the mainstream media? Well, it's up to us as the audience to make sure they're not buried and forgotten beneath the piles of safe and predictable releases. If The Black Keys had never been signed to a major label, would their music be less appealing? Does being an independent or underground band make your music any less relevant? No, not if people are still listening.

So what can you do to help make the music industry more of a democracy and less of an exclusive club? Educate yourself; research new acts; get out and support live music; make unusual requests. Open your eyes and appreciate the culture developing within your own city. Music belongs to everyone and without open minds, this industry will never make any real progress.

*Have a question for CJ Sleez concerning Sex, Drugs or Rock n' Roll? Email them to [CJsleez@hotmail.com](mailto:CJsleez@hotmail.com). If your question is used or printed, she'll send you a free copy of her latest CD, Valley Of The Shadow. For more info on CJ, check out her band site @ [www.CJSLEEZ.com](http://www.CJSLEEZ.com)*

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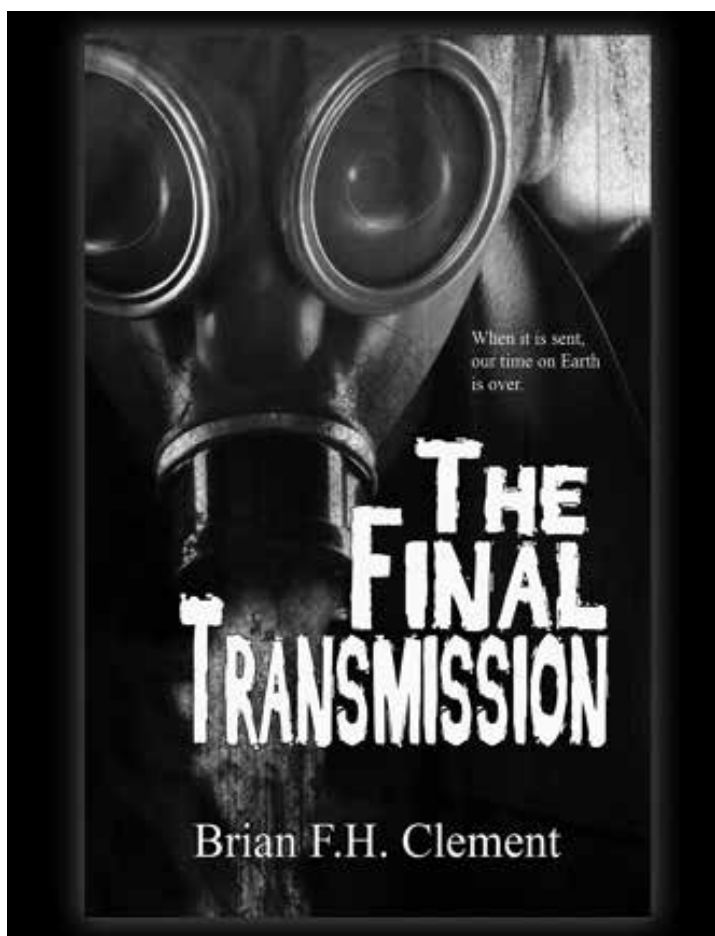
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conspiracy thriller, *The Final Transmission*, in Victoria on April 13th.

Published by the California-based Damnation Books, *The Final Transmission* will be debuting in both paperback and e-book formats. The Victoria signing is set for 3pm on Sunday, April 13th at Johnson street's Legends Comics.

The summary of the novel, as detailed by the press release, is as follows:

"When a Toronto homicide detective specializing in the occult investigates a crime scene, he discovers that members of a cult and their intended sacrificial victim have all been burned alive indiscriminately. Could the deaths be part of a suicide pact, or are they the result of a serial killer, a vigilante, a group of fanatics targeting cultists, or is it someone...or

something...even worse?

This is the premise of *The Final Transmission*, the first installation in a series detailing events that reshape all life on Earth, when the actions of a cult and those of an opposing secret society of government and business figures spin wildly out of control as a result of the use of nano-weapons and genetically engineered lifeforms. The story delves into themes like apocalyptic fears, the occult, biotechnology, nanotechnology, and various forms of 'transmission', such as viral



contagion, language, radiation, communication and learning."

Brian Clement grew up in Victoria, where he made several award-winning direct-to-DVD horror films that have been played at film festivals around the world. After moving to Toronto in 2008, he continued working in film, and is currently

working in film distribution, as well as directing a webseries in his spare time.

Of his latest literary work, Clement notes, "*The Final Transmission* continues many ideas and strands I first developed in the no-budget film work I did in Victoria, but more fully explored, as the novel allowed for much greater expansion. It helps to not be restrained by monetary concerns and let my imagination go wild."

So far, he has been very pleased with the response to his first novel, but isn't worrying too

much about its reception in the mainstream just yet.

"I'm not worried about critical reception because I'm still really thrilled about having finally accomplished one of my long-held goals, to get a sci-fi novel published," he says. "I'm happy with my own work and found it fun to write."

Clement is currently working on a continuation of the story in the form of a second book, which he hopes to have published in 2015.

Clement will be on hand at Legends Comics on April 13th for a reading, to sign paperbacks (available for sale) and for interviews.

The Vancouver debut event will be on April 17th at the Storm Crow Tavern at 7pm. Clement will also be a guest at Vancouver Fan Expo the following weekend.

**For more information, visit:**

<http://www.fanexpovancouver.com/guests/brian-clement>

<http://www.brianclement.com>.

<http://www.thefinaltransmission.com>.

**Facebook Event:** <https://www.facebook.com/events/631087173593118/>

## The Final Transmission

### Interview with Brian Clement

By Willow Gamberg

The Final Transmission comes to Victoria April 13th

Real, hard-copy book releases seem sadly lacking (or perhaps just under-publicized) these days, even more so in the underground scene. That's why it's particularly exciting to us at Absolute Underground that a Victoria-raised author, Brian Clement, will be debuting his sci-fi/horror

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# Absolute Album Reviews

**Artificial Brain- Labyrinth  
Constellation  
Profound Lore**



Featuring some seasoned veterans of other notable acts like Revocation and Biolich, these fellas continue on pushing those extremes in the genre I like to call the “New Wave of Fucked-Up Metal”.

Right from the get-go, things are brought to a stinging broil as the vocalist retches out low throbbing frequencies that only a barnyard abomination could make. Meanwhile, evil blast beats rip through the dissonant layers created by mortal-defying guitar accuracy.

Is it grindcore? Black metal? Or a rare mutant strain of death metal? I can’t decide, but “Absorbing Black Ignition” is the perfect mix of bowel-bursting low riffage, where only the likes of Dracula would dare to tread... whilst playing what sounds like a little bit of Farfisa Organ.

“Worm Harvester” has one of the best fire-spewing orc growls I’ve heard in a long time. Like a wound that can’t heal, their music seems to be held together by some dying lifeform. A sense of hopelessness persists, as it is inevitable that the abrasion will rip open splitting the creature in half, birthing these guts.

-By Dan Potter

**Kill Matilda-  
#Punk#Zombie#RocknRoll  
Self-Released**



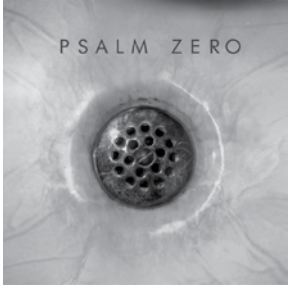
These musicians put their bodies and souls into their music. The result is undeniably catchy songs delivered with a friendly closed fist to the mouth. If “big on attitude” is what you’re after in a punk band, then look no further, because Kill Matilda will give and give and give'r some more. With songs about revenge and the sweet taste of vendettas fulfilled, this EP will make sure you get what’s coming to you.

“Pomegranate” kicks things off with some great womanly swagger, as the frontwoman can obviously croon with the nastiest of them. So watch out, ‘cause her coy rasp can quickly explode into a powerful scream, giving these anthems for the outcast a real metal edge. Lyrically, I admire the use of swear words; it’s always helpful in distinguishing who the real alley cats are from the prissy imports.

Armed with short but deadly songwriting skills and a knack for projecting enough energy to power up all of skid row, together this band could easily fill many voids still left in the fast and furious genre of punk rock.

-By Dan Potter

**Psalm Zero- The Drain  
Profound Lore**



Psalm Zero is dropping some sounds that are both modern and updated, but owing largely to the ground-work laid down by old-school doom. Their songs are very melodic, even anthem-like at times, but always maintain that grim sedated feel.

A serenely soft voice overtop of jugernaut riffage brings to mind other acts like Ghost and Angel Witch. The use of classic drum machine tones produces a rigid cold tone whereon “Chaos Body” punk shout-outs meet black mass orchestration. You could call this band’s custom genre “blackened screamo”, where I hear that evil innocence of early new wave and goth music. Overall, I love rocking out to the creepier-than-classic-Sabbath riffage, but I wonder whose funeral I am attending.

-By Dan Potter

**Avichi - Catharsis Absolute  
Profound Lore**

Here, there is an emphasis on simple clashing tones strummed vigorously to evoke large spaces, and shifting states of being. Sombre chants behind bottomless growls delivered with death metal precision initiate the agnostic ritual to explore all the living realms. This brand of black metal is of the same origin as Krallice or Wolves in the Throne Room,

where choked, gurgled-out words from the Great Below have morphed into much more open-ended terrain.

“Voice of Intuition” brings together a more doom-based aesthetic with melodic guitar lines, heralding a march of some ancient army into the



netherworlds. The piledriver precision of the drumming keeps things driven into the black, but I love how the doom elements patiently unveil themselves with a touch of Opeth. Full of powerful dissonant buildups and wavering evocations that reluctantly give way to neutron-blasting metal dirges, this album is definitely absolute in its open-minded approach to heavy music.

-By Dan Potter

**Sarke - Aruagint  
Indie Recordings**



So I guess for a few years, the bass player from Old Man’s Child wanted to start a solo project. He got the vocalist Nocturno from Darkthrone to help out. Then he filled out the band with other friends who have also been in Khold, Tulus and Dimmu Borgir. They have a new album coming out with a following tour and such.

The first two songs have the slow, churning black metal feel you would likely expect from this group of musicians. It has the usual grinding with the harsh vocals. It’s a good intro before they start to mix it up a little. Track three, “Ugly”, has the black’n roll to it that I like, and it flows through the next track... black-ish songs about whiskey. Track six, “Salvation”, has a few slower parts, but the main riff and structure is pure rock. Why is it so often that the sixth song on a black metal album is killer? Next up, “Icon Usurper” delivers as well with some sick guitar work. It’s engaging and makes you want to listen within the first couple of seconds. Stays the same throughout, with a great hook and lead. It all ends with a song that mixes black with the black’n roll back and forth

in the same song.

This album brings a lot of the black’n roll, with a few other elements as well. Most people who know anything of Nocturno know what to expect from his vocals, but in this album I think there’s a little bit of different music behind him. Makes sense, being that it isn’t really his band, he’s just doing vocals. There’s a few songs on here that are pretty fucking good and you should check out. “Salvation” and “Icon Usurper” are my suggestions. If you like those, pick this shit up. If you don’t, well download it, I guess.

-By Michael F. Carnage

**Monte Pittman – The Power of  
Three  
Metal Blade Records**



Monte Pittman is a guy that moved to Hollywood to start a band and ended up being Madonna’s guitar teacher. I guess she thought he was pretty good, because he ended up touring with her a bunch of times. He released a few acoustic albums that a bunch of people liked, and then he signed to Metal Blade so that he could make a more hard rock/metal oriented release. He got a band and recorded an album with Fleming Rassmussen, the guy that did the good Metallica albums from the 80s. I guess it’s back closer to his roots because he used to play in Prong.

*The Power of Three* starts as a rock album and sounds like the rock songs you would hear on the radio. The guitar playing is the focal point, it seems like he wants people to really notice that he’s a good guitarist. I mean he is a good player, but they really seem to want to get that across in the first three songs. It gets better four tracks in, where you get more of a fully developed song in “Blood Hungry Thirst”. Track six, “Away From Here”, is catchy as fuck, it has nearly the same pace all the way through, chugging along with three minutes of great rock sound. It seems at this point they start taking the album a lot more seriously. The songs start getting longer and the arrangement starts getting a lot more complicated. The last song, “All is Fair in Love and War”, is all over the place, including what I guess is an attempt at guttural vocals, as well as echoes, solos, some atmospheric and a little choir noise. Then it all ends the way it began... with the crackle of static.

This album starts out like it’s made with a formula to get radio play. It

gets better as it goes though, once they get their radio songs out of the way and start to free it up a bit. The first five are all catchy songs, but it feels a little like they tried really hard to make sure they were that way. If you’re into radio rock, you’ll like it a lot, though I really preferred the last three songs over the rest of the album. And yeah, I noticed how many times I’ve used the word “three”... it’s weird.

-By Michael F. Carnage

**Bodyfarm – The Coming Scourge  
Cyclone Empire**



Bodyfarm got together in the Netherlands about five years ago hoping to put together some old-school death metal. They released a full-length album in 2010, and then another one, *The Coming Scourge*, late last year. It just took me a while to get around to listening to it because there’s a lot of death metal coming out these days. Not complaining about that, but I have a lot of stuff to listen to.

The album starts off with a regular-sounding death metal song, no guttural vocals or anything, kind of thrash-y sound. The second track has basically the same thing going on with nothing jumping out at me. The title track has a pretty good hook to it, not sure how super original it is, but it sounds good. Then the main riff starts to hit and your head starts to move. “Eden’s Destruction” is a peaceful and harmonic minute-long track. After that, it gets back to basic and aggressive metal. I liked “The Siege of the Mind”. It’s got a good pace and an infectious groove to it. It’s a pretty easy song to listen to with a melodic break in the middle. The album ends really well with “Enter the Eternal Fire”. Harmonic vocals and a solid chorus, good riffing throughout the almost seven minutes. It ends the album with an almost epic feeling where you want to start it over again.

This album ends a lot better than it begins. There’s a few good songs and nothing on this really sucks. I don’t think it’s an album I would listen to through and through over and over again. There are a few songs I would put into a mix, though. I have a lot of death metal and metal in general to listen to, but I’m still going to put that last song onto my phone right away. “Enter the Eternal Fire” is the one song you’ve got to check out off this release.

-By Michael F. Carnage

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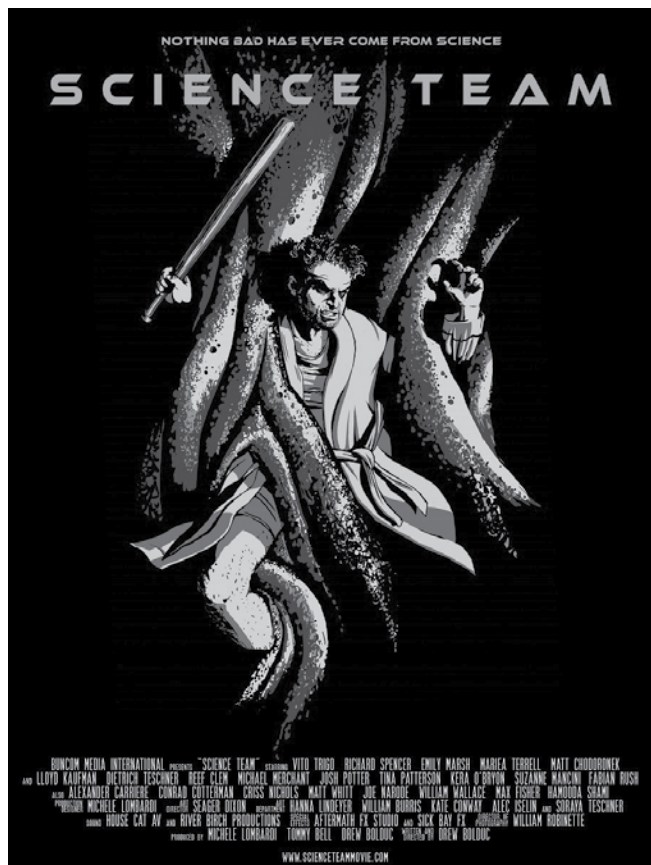
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## Absolute Film Review



### Science Team

### Buncom Media

In 2011, director Drew Bolduc introduced the world to *The Taint*, a low-budget film about a world in ruin after a new compound is added to the water supply that makes all men want to kill women. Now in 2014, Drew is back with his newest film, *Science Team*. Vito Trigo (*Return to Nuke 'Em High Vol 1 & 2*) stars as a down-on-his-luck writer who's just broken up with his girlfriend. He decides to move back home with his mom but upon arriving at her house he discovers that she has been brutally murdered by an alien being that is now living in her spare bedroom. The local law enforcement is

baffled by the appearance of this creature and has to make a decision on what to do. Enter the Science Team: a government-run organization that's in control of all things science fiction. From building laser guns to making sure no extraterrestrial life forms take up residence on earth, these guys are the ones to call. Overseen by a board of aging scientists, one being Troma president Lloyd Kaufman, and headed by the manager Joey Tweed (Richard Spencer), the team shows up at Vito's mom's house to try and exterminate the alien killer. But is there another sinister plot the Science Team has up their sleeve? This movie is easily one of the best films I've seen all year. I really liked *The Taint* but *Science Team* is on another level of awesome. It's so wacky and outrageous that it might be hard for me to find a better film in 2014. *Science Team* is full of great humour and really cool special effects that will have any Troma-style film fan eagerly wanting more. Vito's role as Chip might be the best in the film, and he really puts himself through the ringer with all the abuse he has to take. Make sure to keep your eyes peeled for other Troma

alumni littered throughout the picture. This film is a nice throwback to some other great alien sci-fi films from the 80s and 90s, like *There's Nothing Out There* and *It Came Without Warning*, which is a nice change of pace in this day and age. I'm hoping Troma will pick *Science Team* up and release a Blu-Ray full of special features so I can enjoy the making of it as much as I did the film. You can check out *Science Team* at this year's Calgary Underground Film Fest, playing Friday April 11th 2014 at the Globe Cinema.

-Cody No Teeth

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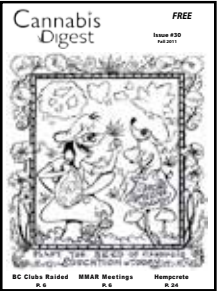
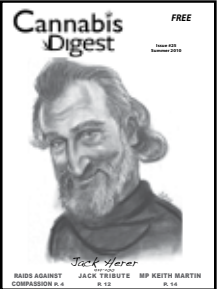
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## Absolute Review

### WSSF Preview

By Brydon Parker

Every year, I attend the Whistler Ski and Snowboard Festival simply because it is so fun... I actually make a plan for this event. This last fest in 2013 was un-freaking-believable. The three big draws to the festival are the arts, music and sports. The art: a whole boatload of local artists put together a great show in the conference centre in a state-of-the-art show with a lot of talent and the artists are there to represent their work. The music: bands all day long, every day of the festival. Every time I turned around there was a new band on one of the stages. We even managed to hijack a stage for a scene we wanted to film. It all worked out awesomely. As for the hill, both skiing and riding are represented. The prizes are huge, so the riders come from all over the world to compete. Gus Kenworthy placed first in Slope Style and second in the Big Air for the skiers. The shredders were dominated by Emil

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Ulsletten in the Big Air with a huge 70-foot table jump, while the Boarder Style was rocked by Max Parrot and the slope style was taken by Emil Ulsletten for first place; he is the man to watch in 2014. We were hired to shoot the fashion show and, though we didn't get issued backstage passes, we obviously got our shots backstage... but the less said about that the better. Wow, what a production. Filming the roller derby was a blast, too. I kept getting in trouble... "Camera A, please zoom out off that girl's ass!" I still have no idea how the game is scored, but does it really matter? It's roller derby. We also did live camera feed for the pro photographer showdown and intersection, which is a invitational film contest where the filmmakers have a week to produce an action-on-snow movie. This year's best event was, and always will be for me, the 72-Hour Filmmaker Showdown.

My plan was to write a story, get some actors and enter the World Ski and Snowboard Festival's 72-Hour Filmmaker Showdown... sounded like a good idea.

So my buddy Ira and I head to Mt. Washington on Vancouver Island to do a little riding, like two weeks'

worth. Our friends Tonow and Bradon had rented a condo and asked if we wanted to pitch in 100 bucks each to share it with them, which we did. During this time, we hatched a storyline called "Snow Battle". We cast it using our friends as the snow battlers (it can be seen on Absolute Underground TV Season 4 Episode 5). Five days later, I was in Whistler with free food, a place to stay and lift tickets. Everything was going well. People were really starting to own their parts. As the producer, I was stoked as well. Then it happened. My friend Dave called me up and said our mutual friend, also named Dave, had been badly burned in a camp stove accident and was in intensive care in the Burns Unit at Vancouver General Hospital. Fuck, what a shitter. I didn't know what to do. I put out the call to my friends in Whistler for help in lodging my crew and I, and my friend Teresa came through. She got us a room at the Glacier Creek Lodge. Then my friend Dave got out of the hospital and got us hooked up with his family's cabin. His mom, Lyne, was very helpful. We partied a little too hard that evening and missed the movie sign-in, but luckily the WSSF girls kept it open for us. This was my 13th entry in the 72-Hour Film Fest, and I really didn't have high hopes of becoming one of the top finalists. The competition is really good, and some very talented teams of people enter. I have always described the camaraderie between the filmmakers as the most excellent part of the whole festival. Also, the Film Fest is at the beginning of the festival, so you get to keep on crossing paths with fellow filmmakers. Anyway, I digress... I had a few crew changes and other


slight technical problems, easily handled once again by the WSSF girls. We borrowed cameras from Olympus, which was so much easier than trucking around our big production cameras. Our editor Jai Orton was amazing at turning my convoluted "Snow Battle" idea into an actual entry. The judges agreed, and picked it to show not once, but twice, to a live audience. That cost me 400 bucks in the bar celebrating, but this is the pinnacle of my filmmaking career. The hangover was of a grand scale, but well-deserved. The boys, now free of my tyrannical rule, ran amok as promised. Jai and myself, working for the WSSF as cameramen were spared the 24-hour party and kept it to 20-hour party. We had a job to do! The next leg of our adventure was to get as much footage as possible. Filming the events and checking out the music, hobnobbing and living the life of rock stars. Tough to take, which brings me to the conclusion of this story.

We wrote the story for our entry in next year's 72-hour Film Fest. Stay tuned for the "Legend of Yellow Snow" on www.absoluteunderground.tv and our magazine article on all the craziness we can handle. This year's events to look out for are the biggest free concert series in Canada, the Big Air, or the roller derby, which is at the end of this year's festival. We are looking forward to the big show we call the WSSF. Check out all of this season's entertainment online at WSSF 2014, or Twitter or Facebook for up-to-the-minute information. I also have it on good authority there is a surprise brewing for the Fest this year, so sharpen your edges, wax your ride and come to Whistler to enjoy what I look forward to all year!

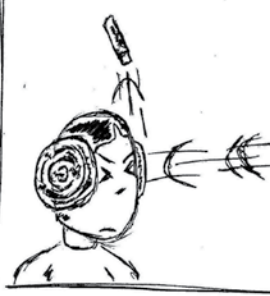
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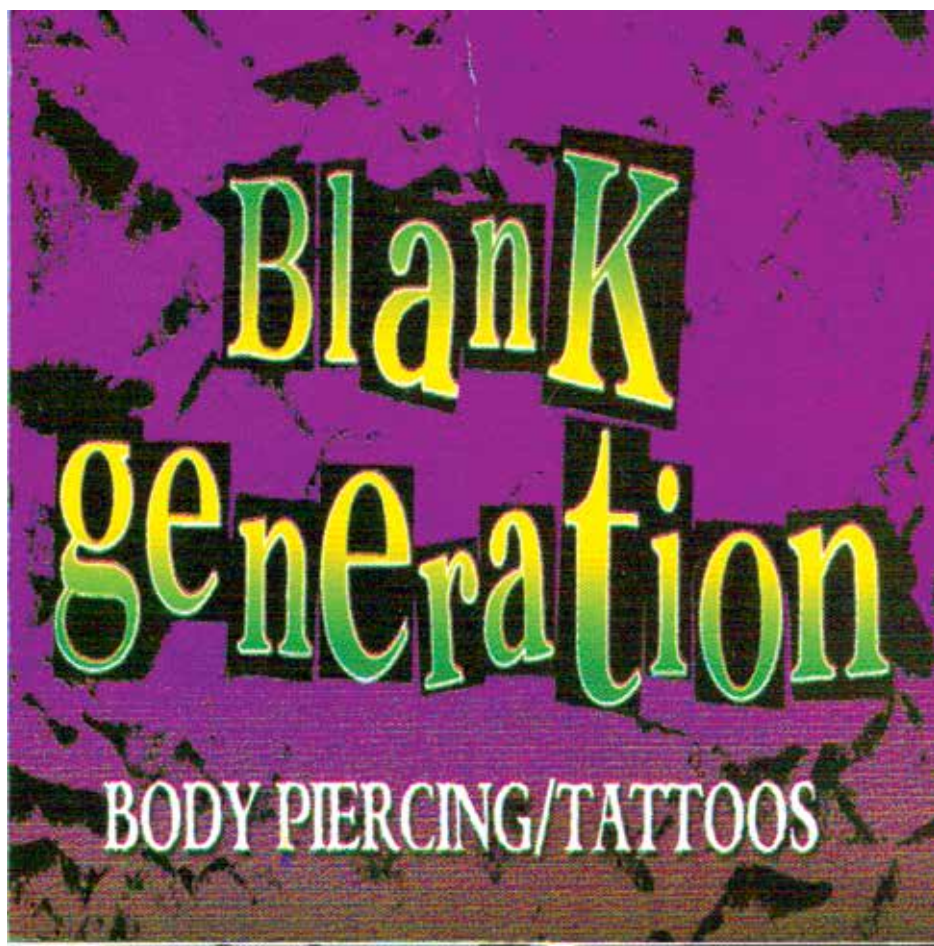
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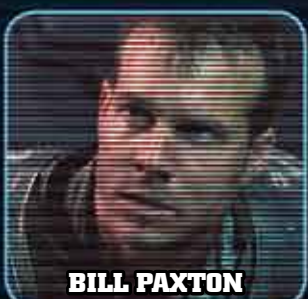
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